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THE

HARMONICON:

A COLLECTION OF

SACRED MUSIC,

CONSISTING OF

Psalm and Hymn Tunes, Anthems, &c., Selected from the best Authors;

WITH A COPIOUS INTRODUCTION TO VOCAL MUSIC.

SECOND EDITION, IMPROVED AND ENLARGED.

PICTOU,

PUBLISHED BY JAMES DAWSON, BOOKSELLER.

1841.



PREFACE:

ENCOURAGED by the very favourable manner in which the Harmonicon was received on its first appearance, the Publisher has been induced to offer a second, and much improved edition. The whole work has been carefully revised and corrected, and a considerable number of approved tunes added. In other respects the work is the same as formerly, with the exception of a few alterations in one or two tunes. It is therefore hoped that the present edition, will fully sustain the reputation acquired by the first.

The Publisher begs leave again to acknowledge his obligations to several gentlemen who have taken an interest in the success of the work, and afforded assistance indispensable to its satisfactory completion.

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ist hine, the next above that the 2d, and the 2d and 2d line, is called the 1st 2d and 3d, the 2d space, and so on. These lines named from the first seven letters of the alphabet, three the 1st line being ealled G or gamma, the 1st space A, he 2d space C, and so in order. Upon the several lines characters called musical notes are written, which take their name from the line or space upon which they respectively

anne than the whole compass of the musical scale, y different from those which exist within the compass of one octave; all above or below being considered as a repetition of the same seven sounds. By the eleven lines and spaces of the stave above described, 22 degrees of musical sound, or three octaves may be represented, which comprehend the ordinary range of the human voice from the lowest or gravest voice of a man, to the highest or most acute of a woman or boy. This may be called the great scale of music. See Ex. 1.

PARTIAL STAVES.

6. As the system of eleven lines, or what may be called the great or complete stave, is too great to be comprehended by one glance, it is always broken down into parcels of five lines, which we may eall partial staves; and a system of five lines is what is commonly called the musical staff or stave; upon such a stave 10 or 11 degrees of the seale may be

represented, which is the ordinary compass of an individual human voice. The five lowest lines of the great stave, separated from the others, are allotted to the gravest voices of men, and called the Bass stave: the five uppermost lines are appropriated to women's voices, and called the Treble stave. One line still remains, viz. the sixth or middle line of the great stave. By combining this line with one or more of the lines below it, and with one or more of the lines above it, so as always to make the number five, various other partial staves are formed or drawn out of the great stave, suited to voices of intermediate pitch. Thus, by combining the middle line with three below and one above it, (or with the three uppermost of the bass, and the first of the treble stave) a stave is formed for the middle voices of men, called the Tenor stave: again by combining the middle line with two below and two above, a stave is formed for the highest voices of man, called the Contr' alto or Counter tenor stave : lastly, by combining the middle line with four lines above it, (or the first four lines of the treble stave) a stave is formed to suit the lowest voices of women or boys, called the Soprano stave.

7. Degrees of the scale, which exceed the compass of the stave on either hand, are represented by small lines drawn where they are wanted, named 1st, 2d, &c. Leger Lines above or below, and by them the series is continued by spaces and lines, as in the stave itself. Notes which ascend above the treble stave, and are represented by leger lines and spaces are called notes in Alt. Those which descend below the bass stave, are called Double Bass notes, and are frequently written with the double

character, as FF, EE, &c.

CLEFS.

8. The different partial staves are known and distinguished by the clef characters prefixed to them. These are three in number, viz. the F or bass clef; the C, tenor or middle clef, and the G or treble clef. The F clef character is appropriated to the 4th line of the great stave, and represents F in the bass octave: the C clef character is appropriated to the 6th

or middle line of the great stave, and represents C in the middle or tenor octave; the G clef character is appropriated to the 8th line of the great stave or 2d line of the treble stave, and represents G in the treble octave. The note represented by the C clef is therefore 4 degrees of the scale, or the musical interval of 5th above that represented by the F clef, and the same interval below that represented by the treble clef. The F or bass clef character placed upon the 4th line of a partial stave marks that to be the bass stave: the treble elef character placed upon the 2d line denotes the treble stave. The C elef character is placed upon whichever line of the partial stave is intended to represent the middle line of the great stave. When placed upon the 4th line it marks the tenor stave; and when upon the 3d line it marks the counter tenor stave; and when upon the 1st it marks the soprano stave. Every note placed upon the same line with any of these clefs, takes for its name the letter belonging to that clef: and from it the names of the other degrees represented upon the stave may be easily traced upwards and downwards, through the spaces and lines, by earrying on the letters of the musical alphabet forwards and backwards.

9. In Examples 2d and 3d a view is given of the several partial staves above described, marked with their proper clef characters. Ex. 2d exhibits the bass and treble staves with the clef characters prefixed upon the appropriate lines. Musical notes are written on the several lines and spaces in order, and below each is given its letter name in the musical alphabet. The middle line of the complete stave, or tenor clef line, which runs between the bass and treble staves, and may be said to connect them, appears in the example as in the first leger line above the bass, and also as the first leger line below the treble, and has its proper clef character prefixed. Ex. 3d shews the great or complete stave, with the five partial staves in their order as formed out of, or extracted from it. The lines are drawn only where they constitute a partial stave, the rest is left blank: it is hoped that this example will require no further explanation. It may be useful, however, to observe, that the tenor stave is two lines of the great stave, or the interval of 5th above the bass stave; and that the counter is one line or the interval of 3d above the tenor stave; also, that

the soprano stave is two lines or a 5th above the counter stave; and the treble one line or a third above the soprano stave. The several staves are generally denominated by their clefs, and called the bass, tenor, counter, soprano and treble clefs. Music for the soprano clef is now generally set in the treble, which musicians call treble or soprano indiscriminately.

10. By means of the clefs, or with the help of Ex. 2d. let the student learn to name readily the several lines and spaces, first of the treble, and next of the bass stave, by their proper letters. The air or principal melody is generally set in the treble elef, and the bass gives the ground harmony or accompaniment. Although a distinct knowledge of the C elefs is extremely useful and even indispensable to a musician; the necessity of being able to name their several lines and spaces with equal readiness is in some degree superseded, by its having now become the general practice, especially in publications of church music, to set those middle parts which are designed to be sung by tenor or counter voices, in the treble clef. In this way the several notes of those parts are generally represented an octave higher in pitch, than they were intended by the composer. When, however, they are sung by the proper men's voices, they are expressed in their true pitch. And therefore those parts which are titled tenor or counter ought to be assigned to men's voices. When they are performed by treble voices, they not only too often overtop and obscure the principal melody, but the inversion often produces impure harmony, highly offensive to a cultivated ear.

NOTES.

11. Notes are characters placed on the lines and spaces; their situations determine their acuteness or gravity of sound; and their respective forms, their proportional duration. See Ex. 4.

12. To each of the several denominations of notes helongs a character of silence called a Rest, which is equal to its corresponding note. A Dot, or point, after a note or rest, makes such a note or rest half as long again. See Ex. 5.

INTERVALS.

13. An interval is the distance, or difference between any two sounds in point of gravity or acuteness. The intervals between the contiguous degree of the proper musical or diatonic seale are of two dimensions, called tones and semitones, the former being considered double of the latter; and the essential constitution of that scale requires, that two tones or three tones alternately, shall be followed or separated by one semitone. In the natural or unaltered scale, the interval between B and C, and also that between E and F, are semitones. The other contiguous degrees, viz. CD, DE, FG, GA and AB, are tones. See Ex. 6. The intervals of music are denominated by the number of contiguous degrees of which they are composed, including each of the extreme terms. Thus the interval between C and D, or D and E, or any two contiguous notes is called a second—from C to E, or A to C is called a third—from C to F, or G to C, a fourth—from C to G, or from A to E, a fifth, &c. See Ex. 7.

14. These intervals have distinctive appellations, according as they are differently composed of tones and semitones. Thus the 2ds CD or DE, which are at the interval of tone, are called greater or major 2ds; EF again or BC, which are semitones, are called lesser or minor 2ds.; In the same manner 3ds, which are composed of two tones, as CE or G B, are called greater or major 3ds, and sometimes with less propriety sharp 3ds; while 3ds which are composed of tone and semitone, as AC or BD, are called lesser or minor, and sometimes flat 3ds. We have in like manner major 6ths, composed of four tones and one semitone, as CA; and minor 6ths composed of three tones and two semitones, as EC. Again when 4ths are composed of two tones and one semitone, as CF, GC, they are called perfect 4ths; when they are composed of three tones, as FB, they are called major or sharp 4ths, but most properly tritones. Lastly, 5ths, which are composed of three tones and one semitone, as CG, AE, are called perfect or harmonious 5ths. Those again which are composed of two tones and two semitones, as BF, are ealled imperfect, inharmonious or false 5ths.

MODES.

15. The first or lowest note of a scale of octave is ealled the ground note or fundamental of that scale, and also the Key note of the music which is composed in it. It is the last bass note, and generally also the first bass note of every regular composition. From that note the several degrees are numbered in order; the degree next above it being called the 2d of that scale, the next to that the 3d, and so on to the octave. In every scale of octave, two of the contiguous degrees must be semitones, and all the others tones.

16. There are two forms of the scale of octave, or two different arrangements of the tones and semitones, according to which all regular music is constructed; the one called the Major, the other the Minor Mode. The most striking difference between them, and that which gives them their respective denomination, lies in the 3ds. In the major mode, the 3d to the fundamental is a major 3d, composed of two tones; whereas in the minor mode, it is a minor 3d, composed of one tone and one semitone. See Ex. 8. The constitution of the scale of the major mode further requires that the semitones shall subsist between the 3d and 4th, and between the 7th and 8th of the scale, or that the arrangement shall be two tones-semitone-three tones-semitone. The regular constitution of the scale of the minor mode requires, that the semitones subsist between the 2d and 3d, and between the 5th and 6th of the scale, or that the arrangement be tone-semitone-two tones-semitone-two tones. As the natural semitones of the scale are EF and BC the above arrangements can only be obtained in the natural or unaltered scale, when C is taken for the fundamental of the major, and A of the minor mode. When any other note is taken for the fundamental, it is necessary, in order to have the proper arrangement, that one or more of the degrees be altered: either sharpened, that is, raised a semitone; or flattened, that is, lowered a semitone. See transposition (37.)

17. Ex. 9th exhibits the major scale of C and the minor scale of A. In ascending the minor scale, it is usual, for the purpose of obtaining a

more satisfactory termination upon the octave, to sharpen the 6th and 7th, as in the example, which brings the semitones to lie between the 2d and 3d, and between the 7th and 8th.

TIME.

18. Time is the length or duration of sound, assigned to each denomination of notes, the semibreve being the longest in modern use, is made the standard, and all the others take their proportions from it. See Ex. 4. It is of the utmost importance to be acquainted with this essential quality of music, as it is one of the grand critera, by which we judge of the merits of any musical performance.

19. Time is divided into three Kinds, common, triple and compound. These are again subdivided into several *Moods* and the characters which represent them are placed at the beginning of every composition after the

clef. See Ex. 10.

20. The attentive student will perceive, that each of the Common Time moods has an even number of notes in a bar, viz. 2 minims, or 4 crotchets, &c.; and that Triple Time moves by odd numbers, viz. 3 minims, 3 erotchets, &c. in a bar, or other notes to that amount. The moods, expressed by figures, refer to the semiltreve; the upper figure denotes the number, and the under figure the quality of notes in a bar. Thus 3.2 signifies 3 halves of a semibreve, or 3 minims; 3.4 signifies 3 fourth parts of a semibreve, or 3 erotchets; 6-8 signifies 6 eight parts of a semibreve, or 6 quavers, &c. in the bar.

21. Accented notes are those parts of a bar which require the greatest stress of the voice in their performance, and which regulate the stroke of the hand in beating time. In common time of four crotchets in a bar, the first and third are accented, and the second and fourth are unaccented. When the time is two measures in a bar, as minims or crotchets; then the first is accented and the last is unaccented. In triple time of three crotchets, the first and second are accented, and the third unaccented.

22. Beating of time is an operation of the hand or foot of a perform-

er, to give notice of the time to the other performers in a concert, &c. This is always done by the leader or conductor, and consists of a regular, and unerring motion, alternately up and down. The hand which is generally used in vocal performance, is always once down and once up, in each bar; namely, down to the accented and up to the unaccented parts. In slow movements of four crotehets in a bar, the beat is sometimes performed twice in a bar, that is to each accented note.

23. Syneopation is the connection or binding the last note of one bar with the first note of the succeeding one, by means of a slur over the bar so as to make but one sound of both notes. In old compositions this is frequently done by drawing a bar through a large note; or, if the note is dotted, by placing the bar between the note and its point, and a slur drawn over both. Sometimes we find one or two bars of a composition syncopated by the insertion of long notes between shorter ones, as crotchets between quavers, &c., in which ease, the performer has to drive the crotehets in the middle, as if they were two quavers bound together. Hence they are called driving notes. See Ex. 15, No. 2.

SHARPS, FLATS, AND NATURALS.

- 24. A Sharp, placed before any note, raises such note, and all other notes of the same name that come after it in the same bar, a semitone higher than its natural sound.
- 25. A FLAT is the reverse of a sharp, as it sinks any note before which it is placed a semitone lower, and affects all of the same name that come after in the same bar.
- 26. A NATURAL counteracts either flat or sharp, and reduces the note to its primitive sound. When sharps or flats are placed at the beginning of a composition, they affect all the notes on the lines and spaces on which they are placed, and their octaves throughout, unless counteracted by a natural. For the order of sharps and flats see Ex. 12.

BARS, PAUSE, SLUR, &e.

27. A Single Bar is used to divide a musical composition into equal portions of time.

28. A Double Bar marks the end of a strain, or the conclusion of a

piece.

29. A DOTTED BAR denotes, that the strain, on each side of the bar is to be repeated. When the bar is dotted on one side only, then the strain on the side of the dots is to be repeated.

30. A Sign generally refers to the words; when a line or part of a

line is to be repeated to the other notes.

31. A PAUSE renders a note longer at pleasure; and, in certain eases, the composer expects some embellishment from the performer.

32. A SLUR signifies that all the notes encompassed by it, are to be

sung to one syllable.

33. A figure 3, placed over or under any three notes of the same kind, denotes that they are to be performed in the time of two; these are ealled triplets. The figure 6, placed over or under any six notes, signifies that they are to be performed in the time of four.

34. A DIRECT at the end of a stave, shows that the piece is not finish-

ed; and directs the eye to the first note of the following stave.

35. A Brace serves merely to connect so many parts as are to be

performed in harmony at the same time.

36. A Close, after a double bar, denotes the final conclusion of the piece. For the thirteen foregoing characters, see Ex. 11.

TRANSPOSITION.

37. Transposition is the art of removing a musical composition from a higher to a lower key, and inversely. In order that the transposition may be correct, all the intervals in the *adopted* key must be exactly the same as in the original; that is, the semitones must stand in their proper relation to the key-note, viz. between the 3d and 4th and between the

7th and 8th, in the major mode; and between the 2d and 3d, and the 5th and 6th in the minor. See major and minor scales Ex. 9th. Any other arrangement of the semitones than this, will only "untune nature, and render her harsh and disagreeable." If therefore we would transpose a tune in the key of C, one note higher, we must remove each of the semitones one degree higher, in order that they may preserve their proper distance or relation to the adopted key of D, which is effected by sharping F and C. In the same manner, if we would transpose a tune in the key of C a full tone lower, we must also remove each of the semitones a degree lower on the seale, which removal or transposition, is effected by flatting B and E. For the sharps or flats necessary to form any other key in common use, see Ex. 12.

MUSICAL GRACES.

38. Musical graces are embellishments intended to give more expression or elegance to a particular passage. Those in most common use

are the following.

39. An Appogiatura, or leaning note, is a grace prefixed to the note it is intended to embellish. Its time is taken from the note to which it belongs, and, in general, is half of its duration; more or less, however, aecording to the expression or spirit of the passage. "This beautiful grace may be oftener used than any other, without tiring, and will always have a pleasing effect."

40. A Turn is an embellishment consisting of the note on which the turn is made, the note above, and the note below it, which is generally a semitone. There are two kinds of turns; the *Common* and the *Inverted*; the common turn begins on the note above, and the inverted turn on

the note below.

41. A SHAKE is one of the principal ornaments in music. It consists in the alternate reiteration of two notes, comprehending an interval not greater than a tone, nor less than a semitone. When the shake is performed on a tone, it is called *open*, and *close* when upon a semitone. To

acquire this grace, it must be practiced daily, very slow at first and quickening by degrees, till the voice acquires flexibility. "The shake should not be too often heard, and never too long, nor ever on holding notes, as there the Mezza di voce* elaims the preference, for where passion speaks, all shakes and graces ought to be silent, leaving it to the sole force of a beautiful expression to persuade."

42. The Swell and Diminish are two graces, though often used as one. The swell begins soft and ends loud; the diminish begins loud and ends soft. When used together, the voice begins soft, increases to the middle, and gradually diminishes to the end. This grace is peculiarly expressive in long sounds, and is generally marked by the Italian

words crescendo and diminuendo.

43. Transition is the softening of a disjunct interval by the introduction of intermediate sounds; it is frequently used in thirds and fifths, it

being difficult to use it in greater intervals.

44. Anticipation is an ornament very frequently used by good singers. It is performed by sliding from one note to that which follows it, on the syllable, and during the time of the first note; but the effect will be completely lost if the singer does not make the leap very soft and clean, without touching any of the intermediate notes. This grace may be used on any interval of the octave.

45. Staccato marks, over or under any number of notes, signify that

they are to be sung in a distinct and animated manner.

MEZZO STACCATO, signifies less staccato, and is to be performed with less spirit but more feeling, than the former.

For the above graces, see Ex. 13.

46. Lastly, upon this subject let me observe that graces of every kind should be used sparingly, and whenever introduced, they ought to proceed from the character and sentiment of the music and poetry.

^{*&}quot; Messa di voce is the putting forth of the voice, and letting it swell by degrees from the softest piano to the loudest forte and from thence returning, with the same art, from forte to piano." See swell and diminish.

The student ought first to sing with plainness and simplicity, avoiding all ornaments, till he is sufficiently qualified to use them; and then he should be very cautious that they are not improperly used; for if the composer has written with taste, it is more probable they will detract from, than add to the beauty of a fine composition.

GENERAL DIRECTIONS.

- 47. After the learner has made himself perfectly master of the foregoing instructions, let him next attend to the first lessons for practice. Great care must be taken that those lessons (trifling as they may appear) should be sung in just time; for if the car is not very correct, and a strict attention paid to the proper intonation of the voice, such habits may be contracted as may afterwards prove very serious obstacles to his future advancement.
- 48. When the proper management of the voice has been acquired, the student should next apply himself to what may be called the practical study of time. Now the general rule to be observed in keeping time, is, that all notes of the same character or kind, have precisely the same duration; and whatever time is given to one bar, the same time must be strictly and rigorously preserved in every succeeding bar throughout the same movement. This can only be done by a steady attention of the ear to the comparitive durations of the notes, which will be easily distinguished after having fixed on a given time for any note. Thus, if you allow four seconds to a semibreve, or while you can moderately count four, it is evident that the time of a minim will be two seconds; the time of a crotchet one second; a quaver half a second, &c. Thus, every tune in common time may be measured by a crotchet, counting (ment lly) one, two, three, four, in each bar.
- 49. In triple time, every bar is divided into three measures; the performer must count one, two, three, in each bar. In many cases, however, from the variety of notation, it is necessary to reduce the bar to its

lowest denomination of notes. For a further illustration of counting time, see lessons 6 and 7.

50. Distinct and accurate enunciation of the words sung should be an object of particular attention to the singer. The great excellence of vocal above instrumental music is, that, by the varied and delicate inflections of the human voice, it can convey more perfectly to the hearer the sentiments which the words express; but this excellence will not be percieved by the hearer, and consequently, the pleasure that arises from it will be lost to him, unless he is sensible of the correspondence between the music and the words, which he cannot be if the words are not distinctly uttered.

51. When several performers are employed, it will considerably hurt the effect, if the same syllable is pronounced differently by different persons; uniformity in the pronunciation should therefore be attended to; and the more proper and correct the pronunciation is, it will no doubt be

the more agreeable.

52. In singing it is of importance to open the mouth freely, though not too wide; this will prevent that most unpleasing of all habits, sing-

ing through the nose.

53. All affected gesticulation should be avoided. Gesticulation of any kind is no addition to graceful singing; least of all to solemn devotional music. It only betrays the self-conceit of the singer, and infallibly exposes him to the contempt of persons of taste and judgment. Tosi, an Italian writer, recommends singing before a mirror in order to correct any bad habits.

54. Low notes should be firm and steady. Great care is necessary in uniting the natural voice with the falsetto, or feigned voice, so that they may not be distinguished. If this is not attended to, by passing smoothly and gently over the division, or where the break is, the voice will lose much of its beauty, and the effect will be very disagreeable. The high notes should not be sung too strong, but firm and sweetly, without any tremulous or quivering motion of the voice.

55. In compositions for more than one voice, the several parts should

be sung with an equal degree of forte or piano. No performer should deviate from what is written, the introduction of any arbitrary flourishes

will interrupt the harmony, and spoil the effect of the piece.

56. The manner of singing should correspond with the particular style of the composition. The animated, the serious, the plaintive, the tender, the cheerful style, requires each its peculiar manner or mode of performance. The thus accommodating the manner of singing to the style of the piece, will mark the taste and feeling of the performer; and, if done without the appearance of affectation, it will add much to the beauty and effect of the music.

Sacred music is calculated to elevate or to soothe the mind; to inspire

devout and reverential affections; and, in a word, to awaken all the finer feelings of the soul. Simplicity of construction, sublimity, or tenderness of expression, should be its distinguishing characters. And, as its application is to the most sublime of all purposes, it ought ever to be performed in a simple, chaste, and dignified manner.

If the pupil has received from nature a correct ear and a musical genius, by attentive perusal of the foregoing instructions, by diligent application, and determined perseverance, he may surmount every obstacle in the way of improvement, and will find the future progress to musical

excellence casy and pleasant.

AN EXPLANATION OF VARIOUS TERMS USED IN MUSIC.

Adagio, very slow and solemn.

Ad libitum, at pleasure or discretion with regard to time, introducing in certain cases an embellishment.

A tempo, in strict time.

Affectuoso, in an affecting or tender manner.

Agitato, agitated; with passion or fire.

Allegro, brisk, lively.

Allegretto, rather fast.

Andante, distinct and moderately slow.

Andantino, slow and expressive.

Calando, diminishing by degrees the sound, or slackening almost imperceptibly the time, or both.

Con espressione, or con anima, with expression, with passionate feeling, where every note has its peculiar force and energy, and where even the severity of time may be relaxed for extraordinary effects.

Con spirito, with spirit.

Con moto, with a certain degree of vivacity. Crescendo or Cres., to increase the sound.

Cantabile, in a tender, soothing style. Diminuendo, or Dim., diminish the sound.

Dolce, sweet, with taste, now and then swelling Prestissimo, very quick.

some notes.

Da Capo, or D. C. to return to, and end with the first strain.

Forte, For., or F., loud.

Fortissimo, Fmo, or F. F., very loud.

Forzando, or Sforzando, or Fz., or Sf., to force or give emphasis to one note.

Grazioso, in a graceful or elegant manner.

Largo, slow.

Lento, a degree quicker than largo. Larghetto, a degree quicker than lento. Maestoso, majestically, with elevation. Mesto, in a melancholy style.

Mezzo Forte, not so loud as forte. Mezzo Piano, not so soft as piano.

Piano, Pia, or P., soft.

Pianissimo, Pmo., or P. P., very soft.

Presto, quick.

Rallentando, or Ritardano, gradually slackening the time.

Rinforzando, or Rinf., to swell 2, 3 or 4 notes.

Siciliano, a slow graceful movement.

Smorzando or Smorz., extinguishing gradually

the sound. Tacet, silent.

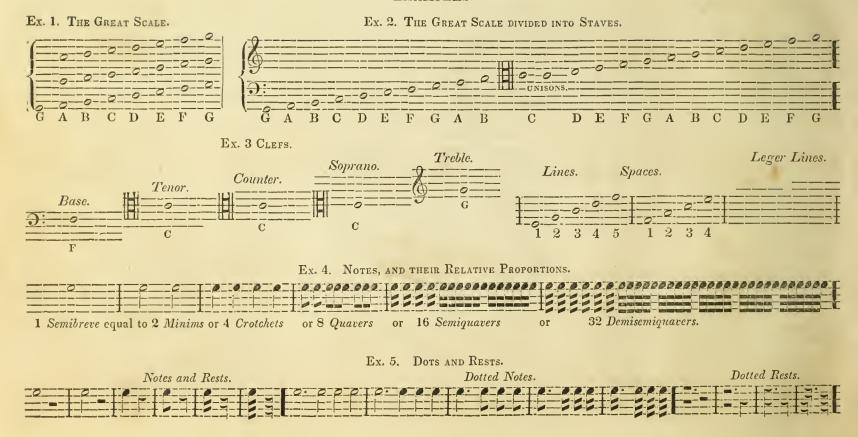
Tutti, full, altogether.

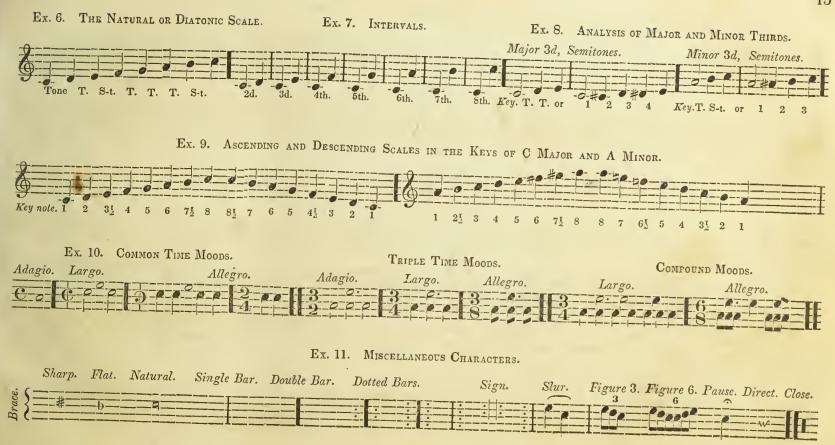
Vivace, lively or merrily. Vigoroso, with strength and vigor.

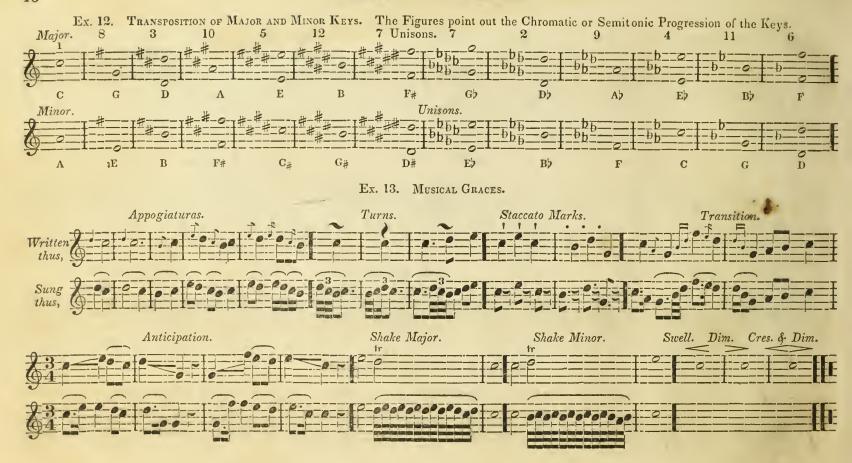
Volti, turn over.

Volti subito, turn over quickly.

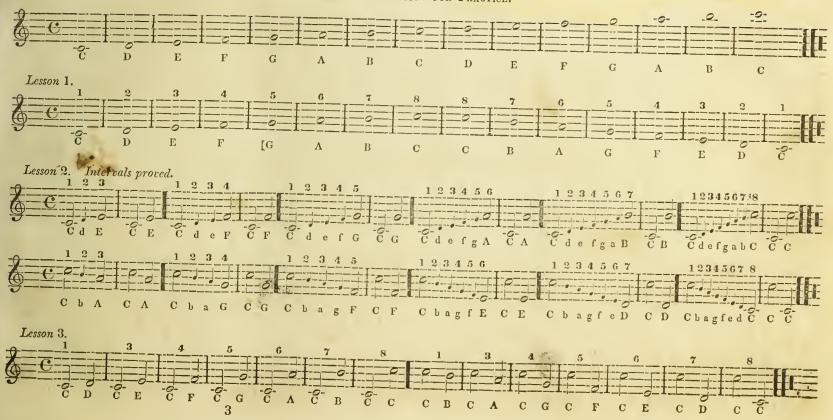
EXAMPLES.

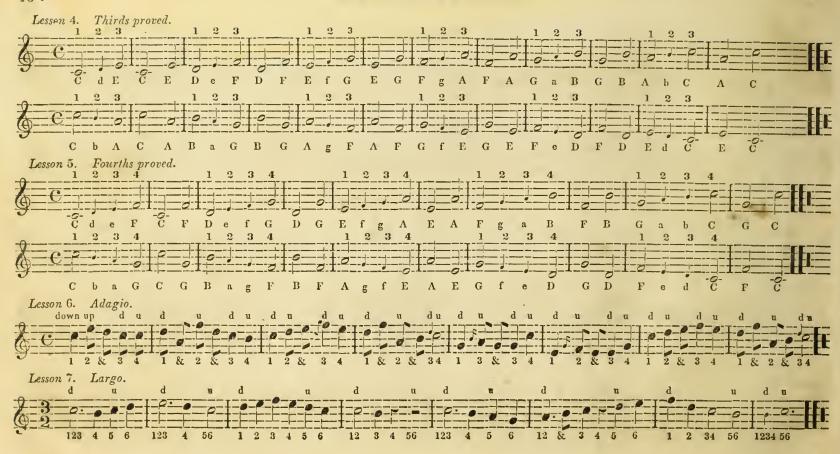




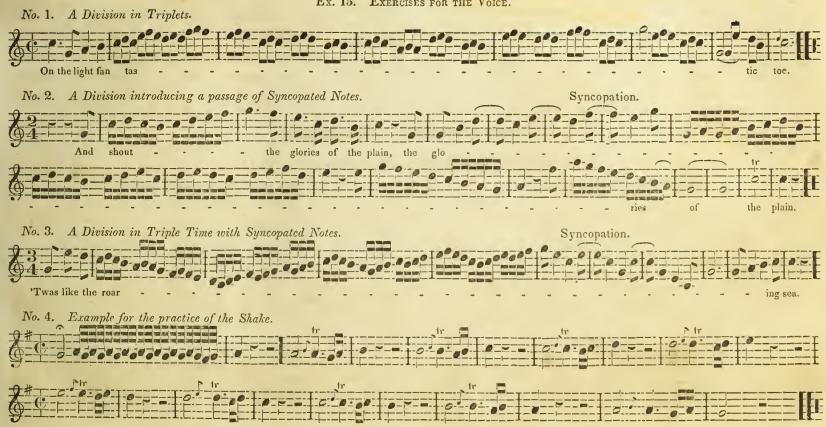


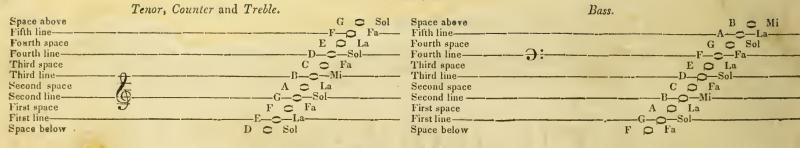
Ex. 14. LESSONS FOR PRACTICE.





Ex. 15. Exercises for the Voice.





Words to MISSIONARY HYMN. For Music see page 71.

- 1 FROM Greenland's icy mountains,
 From India's coral strand,
 Where Afric's sunny fountains
 Roll down their golden saud;
 From many an ancient river,
 From many a palmy plain,
 They call us to deliver
 Their land from error's chain.
- 2 What though the spicy breezes
 Blow soft o'er Ceylon's isle—
 Though every prospect pleases,
 And only man is vile?—
 In vain, with lavish kindness,
 The gifts of God are strown;
 The heathen, in his blindness,
 Bows down to wood and stone.

- 3 Shall we, whose souls are lighted
 By wisdom from on high—
 Shall we to man benighted
 The lamp of life deny?—
 Salvation!—oh, salvation!
 The joyful sound proclaim,
 Till earth's remotest nation
 Has learnt Messiah's name.
- 4 Wast—wast, ye winds, his story;
 And you, ye waters, roll,
 Till, like a sea of glory,
 It spreads from pole to pole;
 Till o'er our ransomed nature,
 The Lamb for sinners slain,
 Redeemer, King, Creator,
 Returns in bliss to reign.

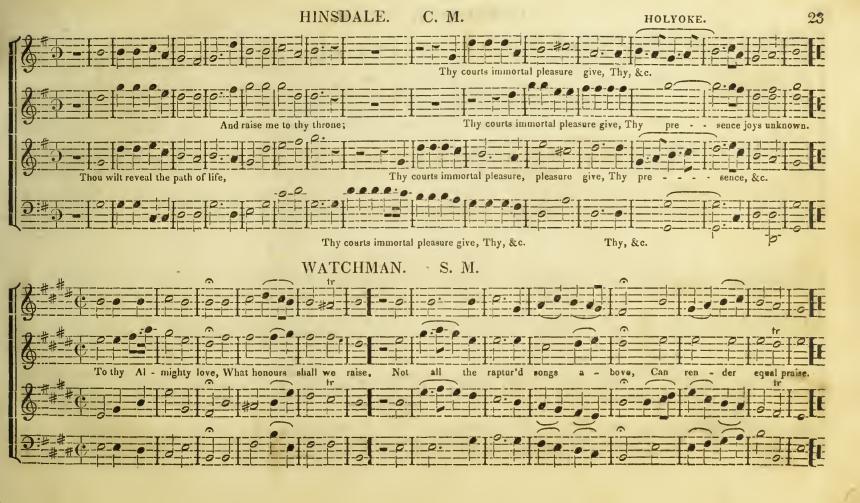
THE HARMONICON.

WIRKSWORTH. S. M.

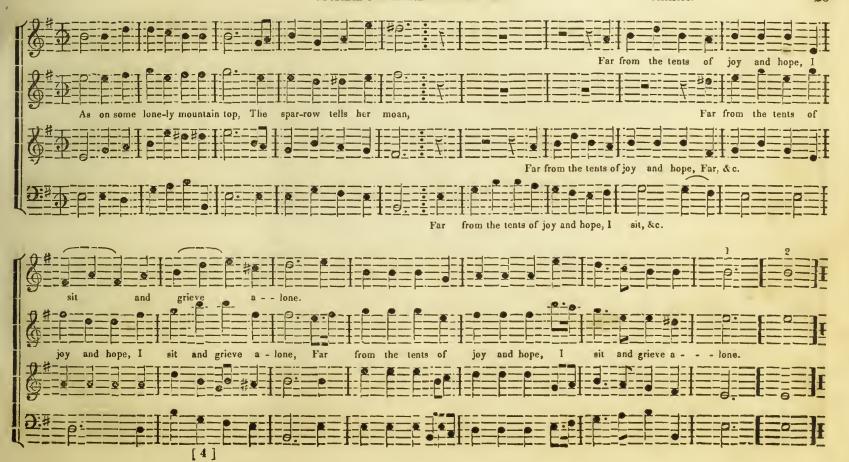




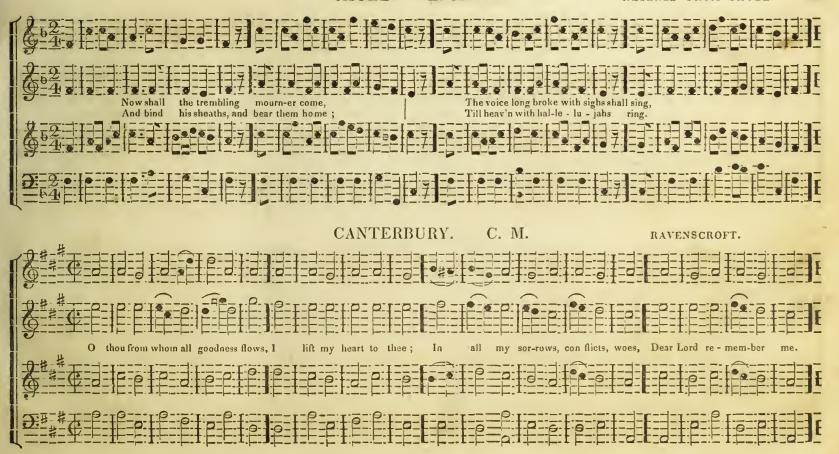


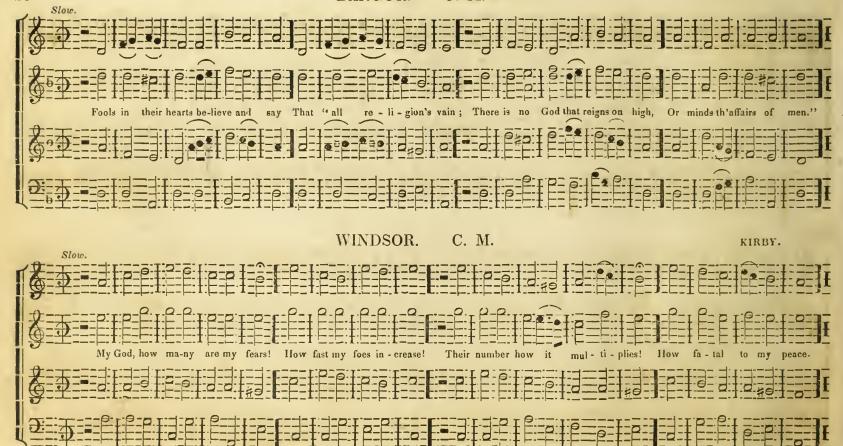




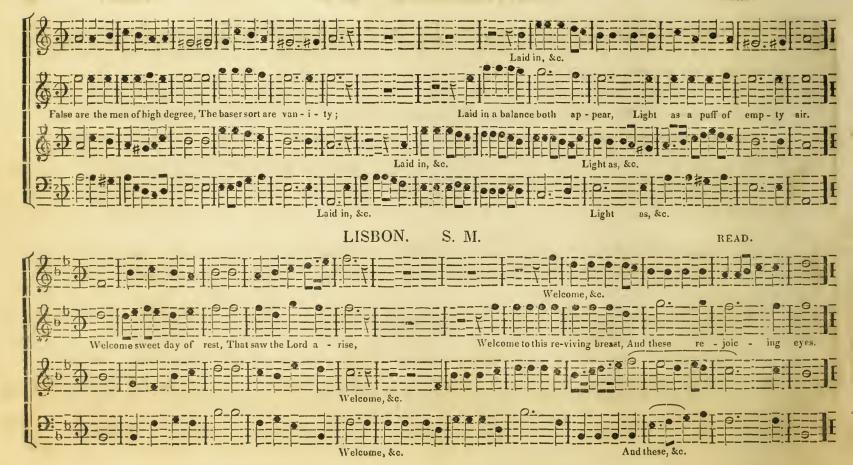


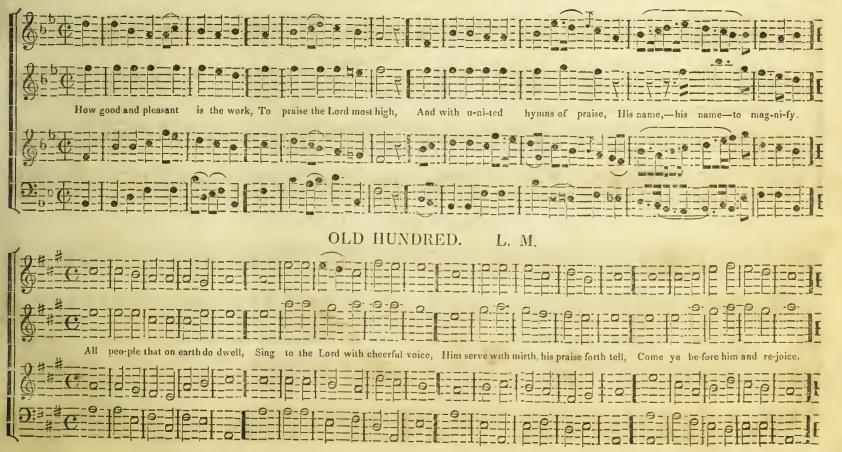


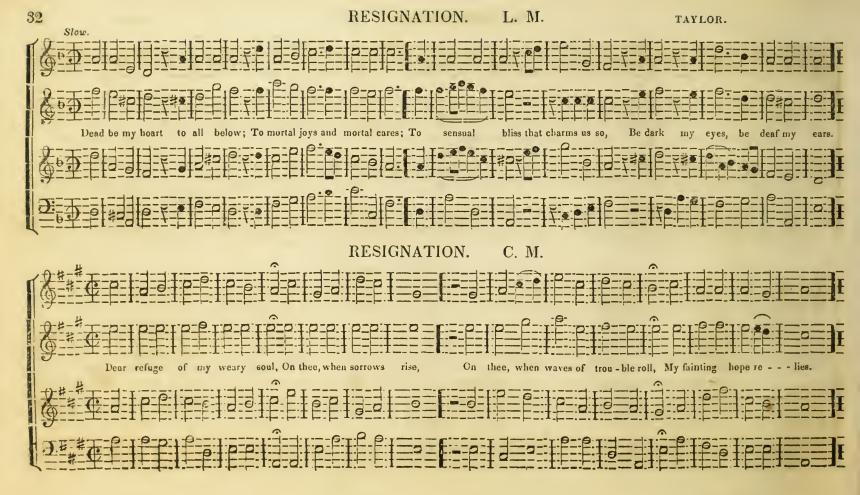




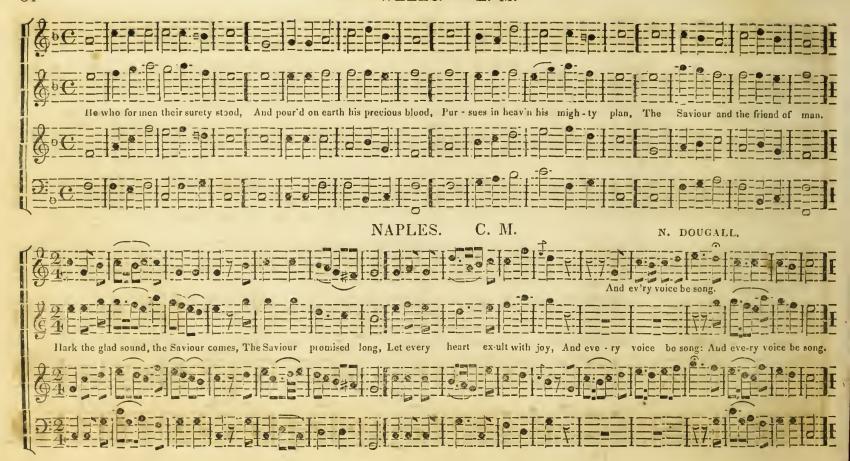








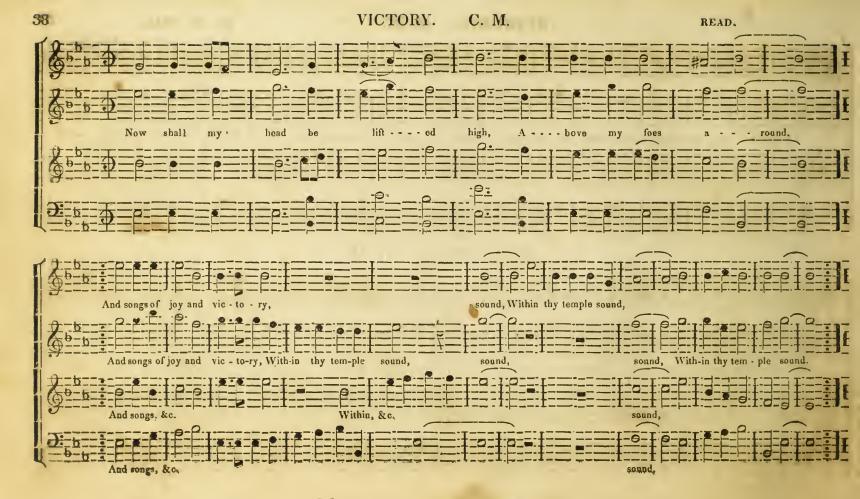




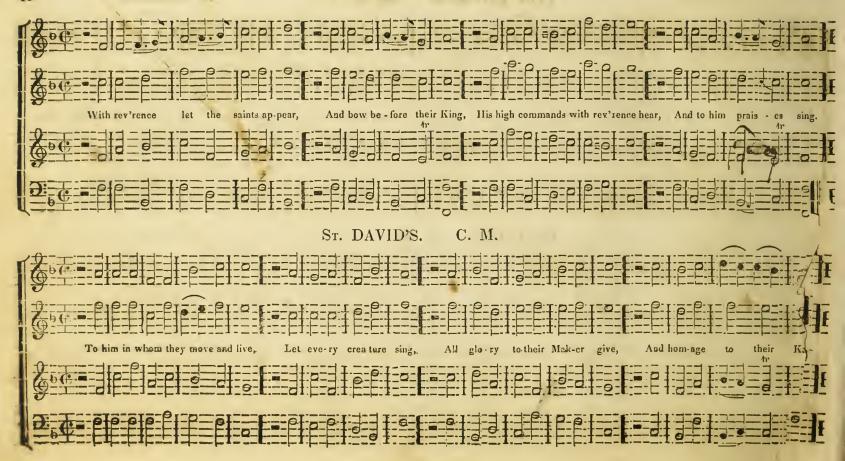


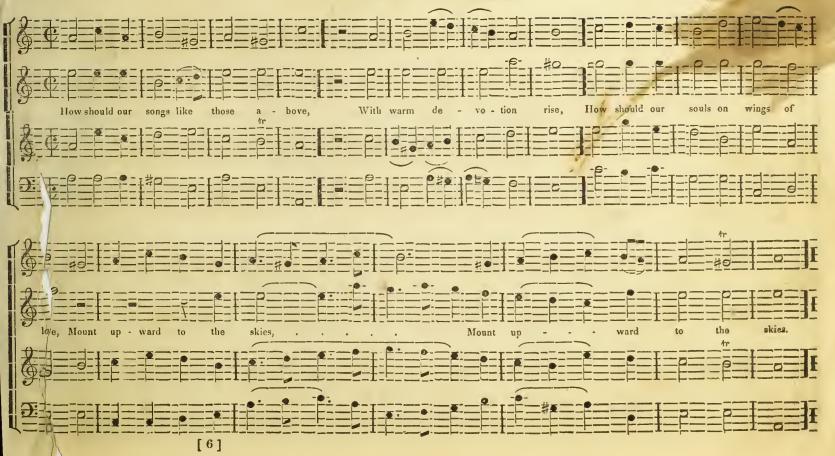








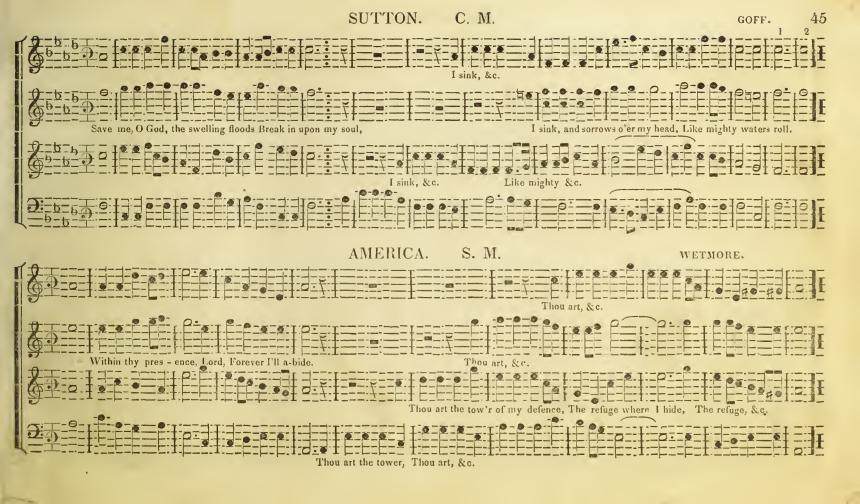


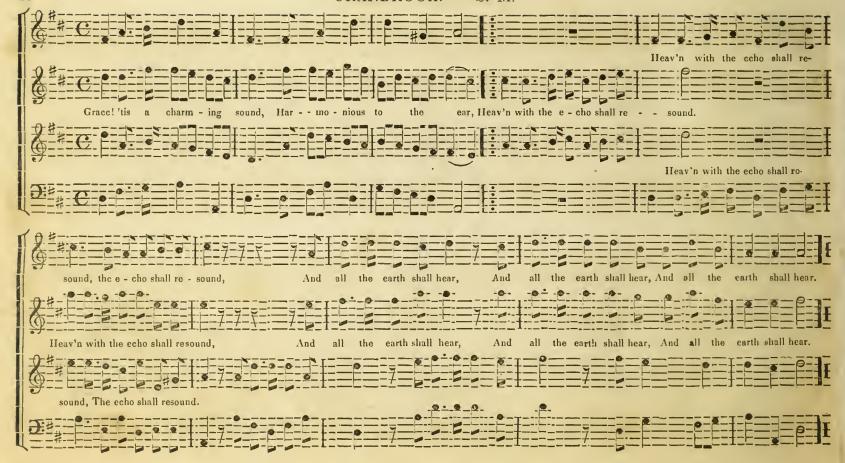


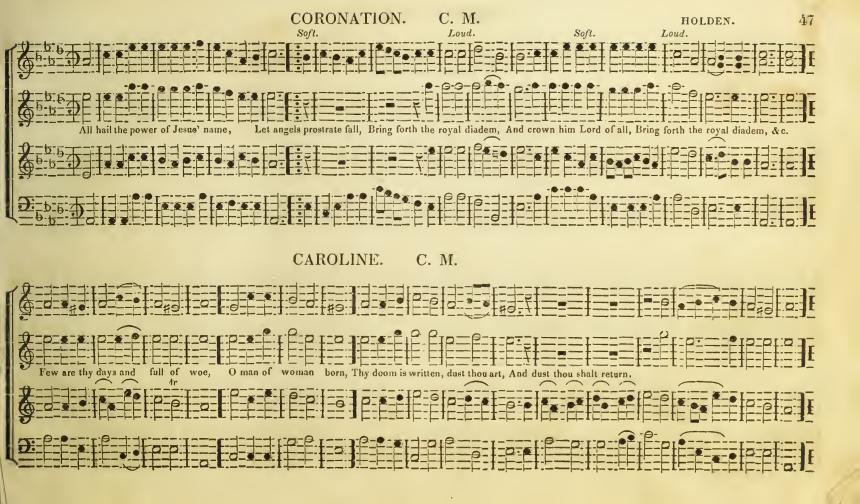




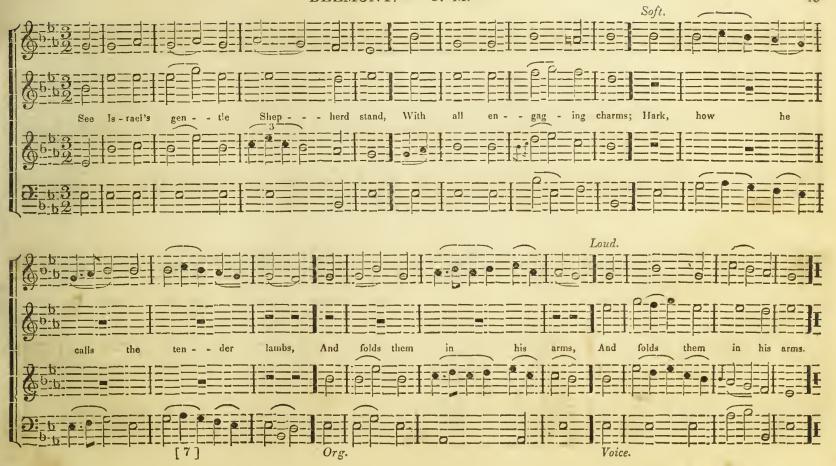


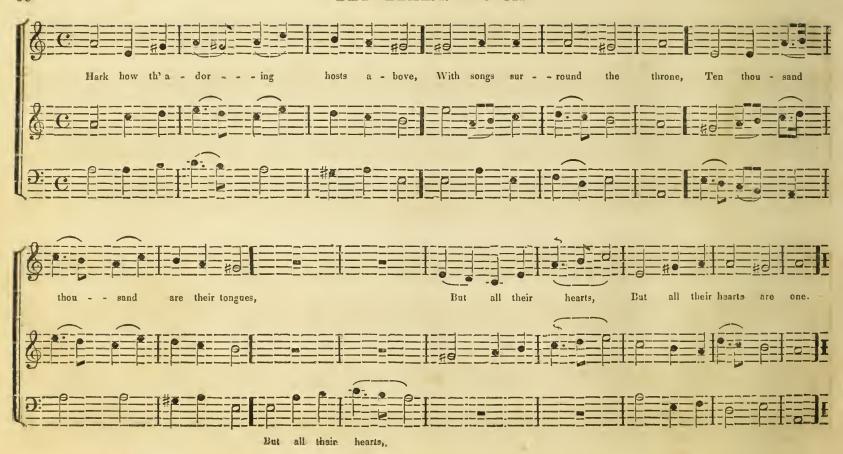


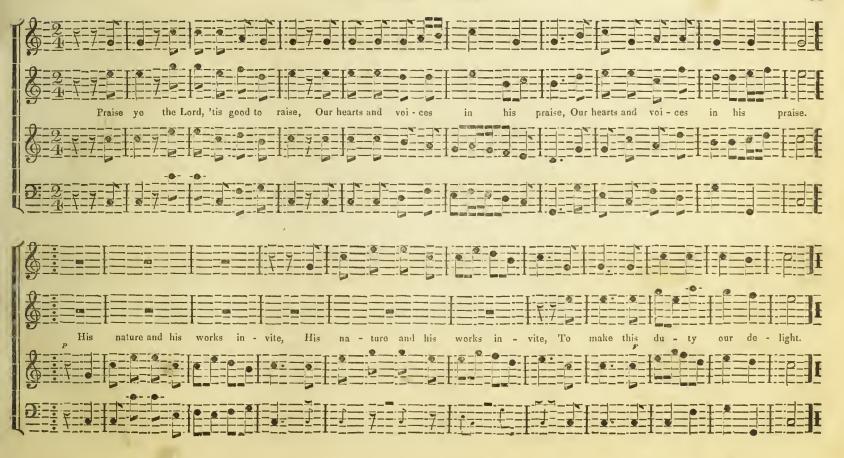


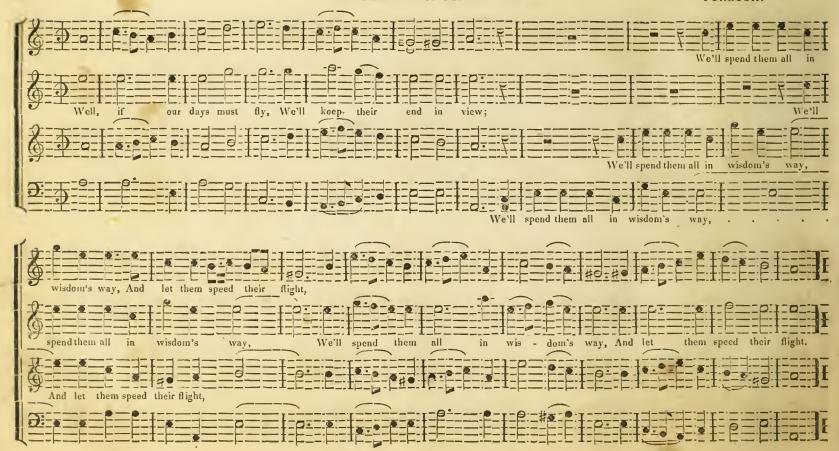




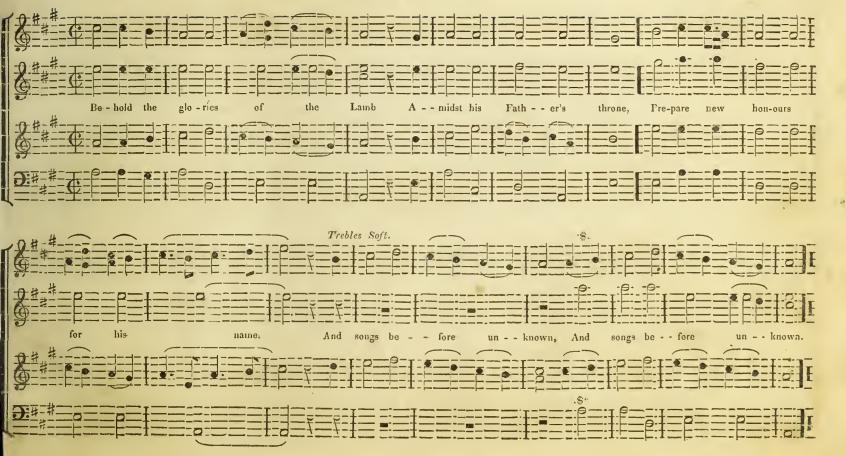


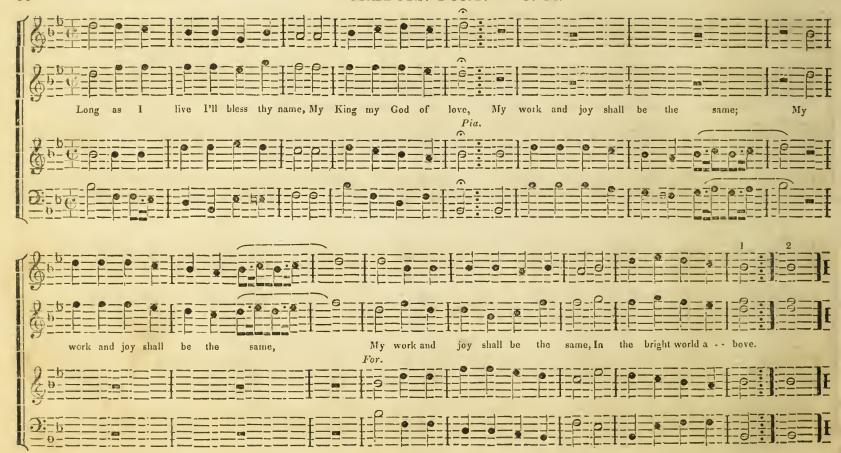


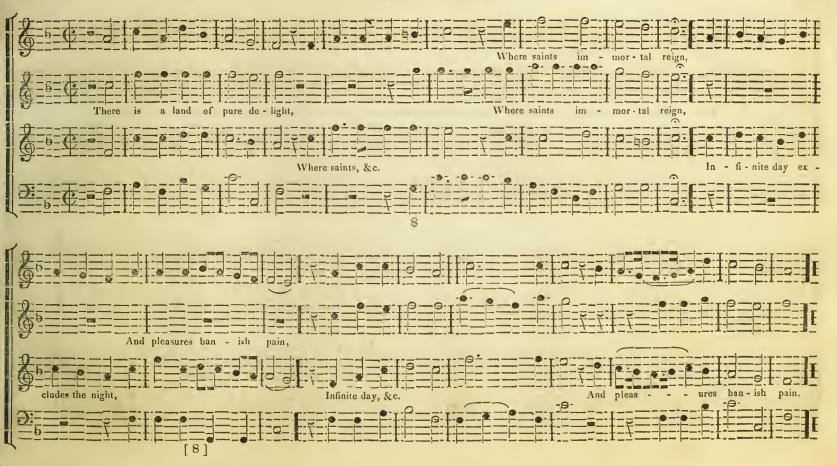


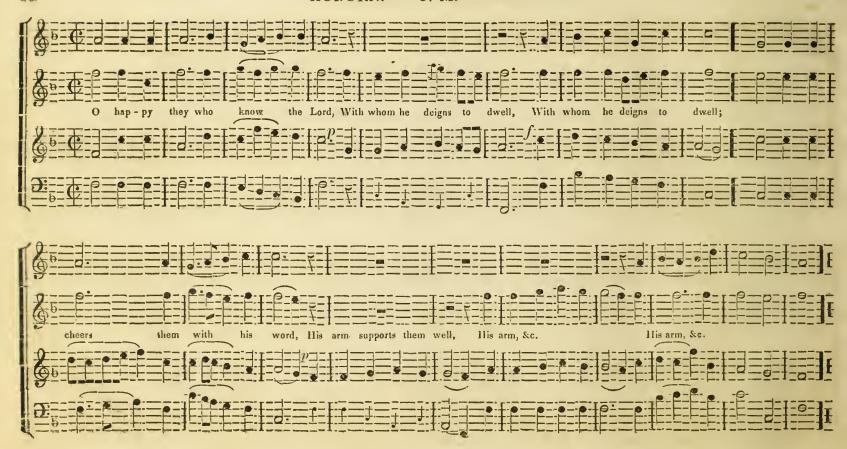




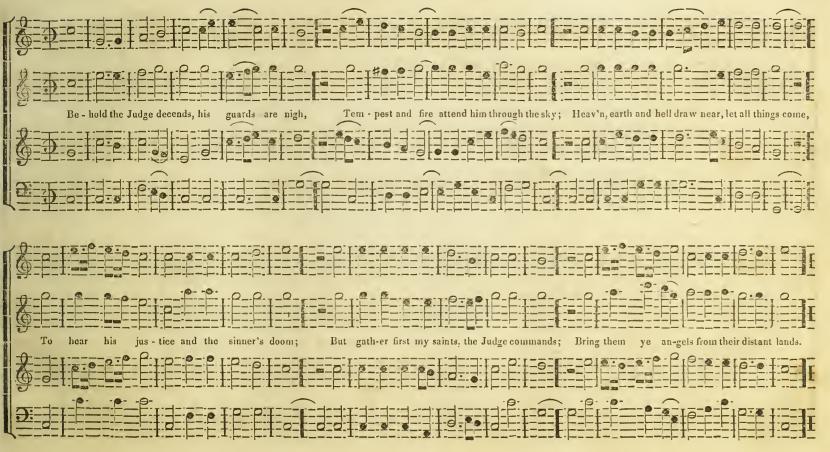


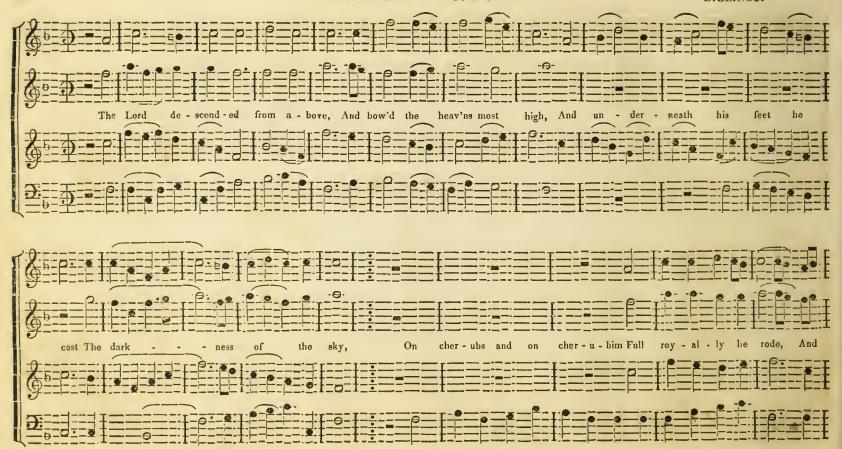


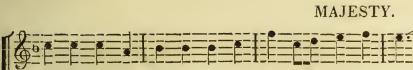




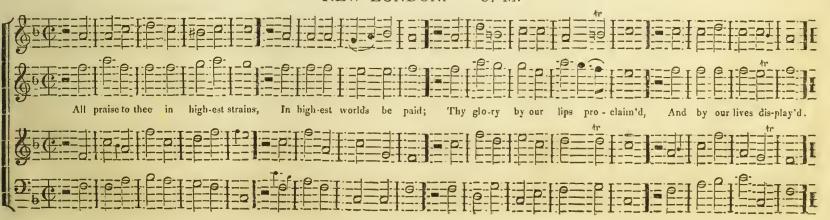


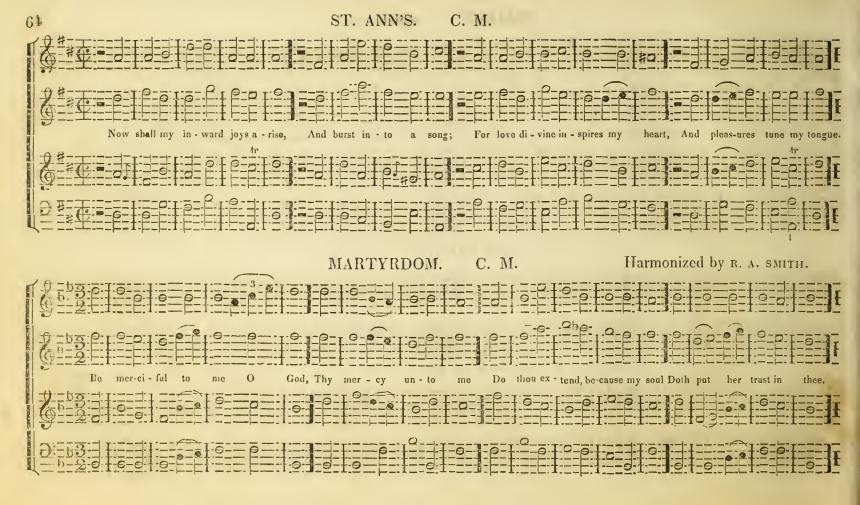


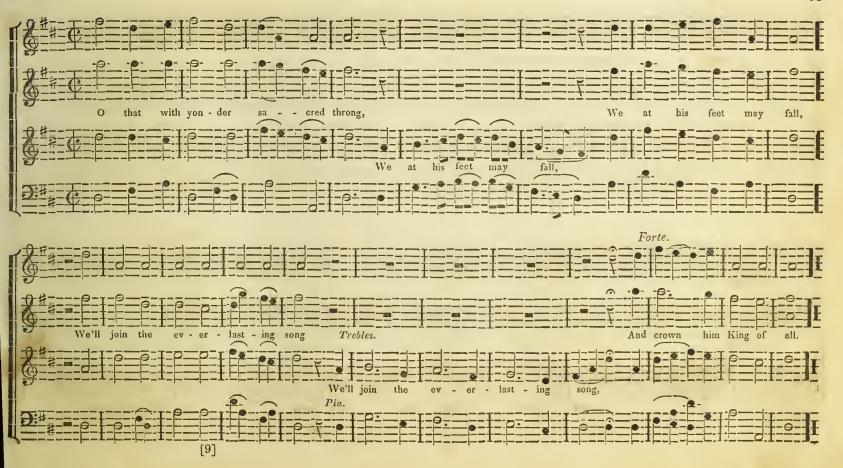


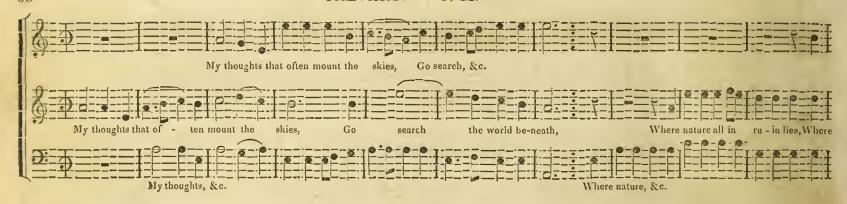


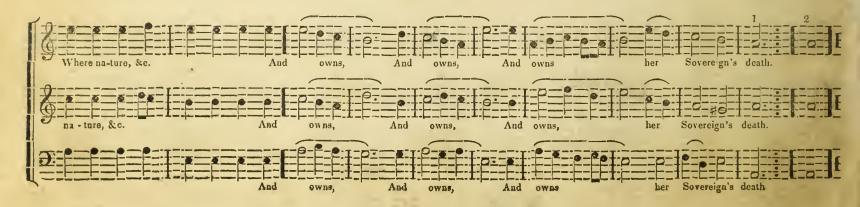




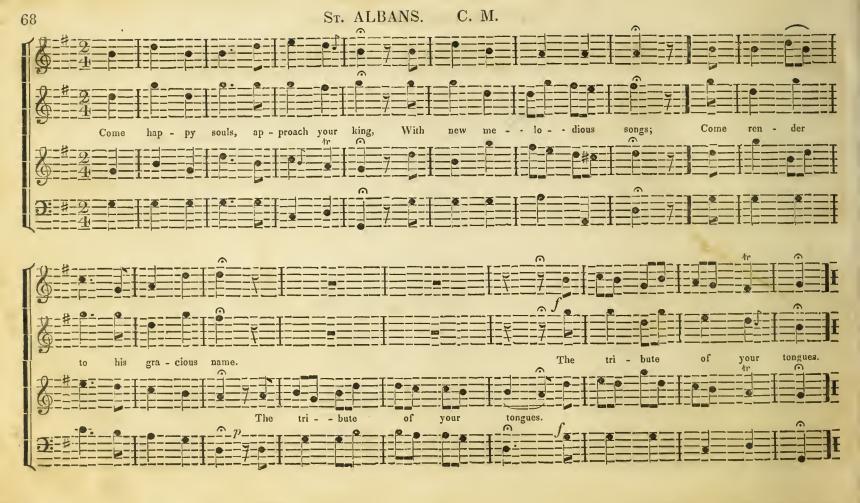


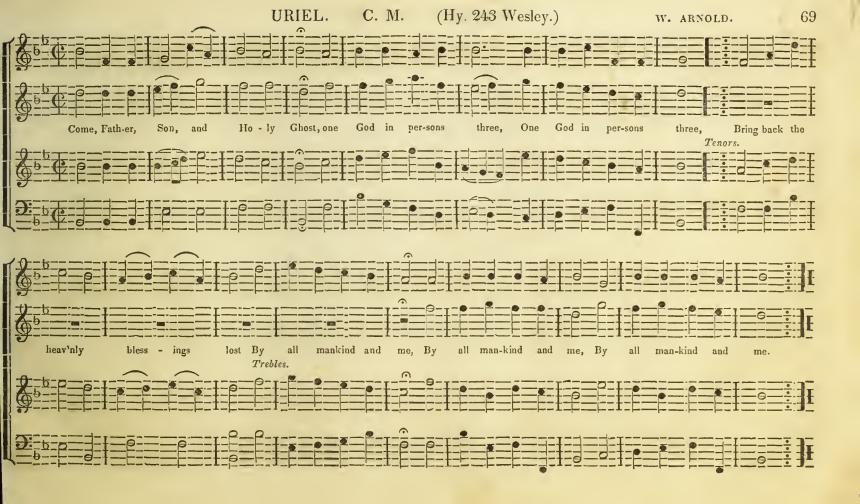


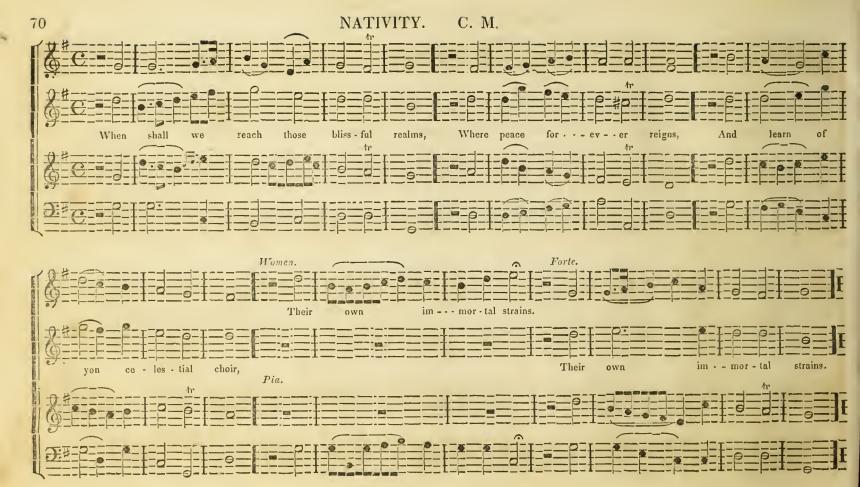


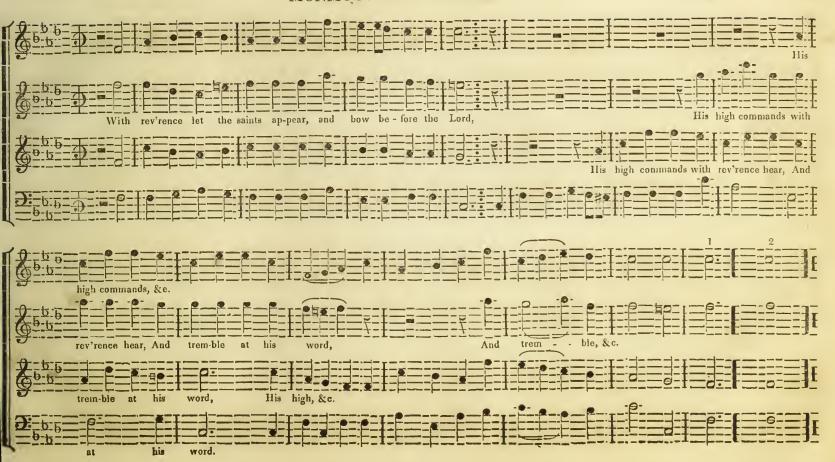






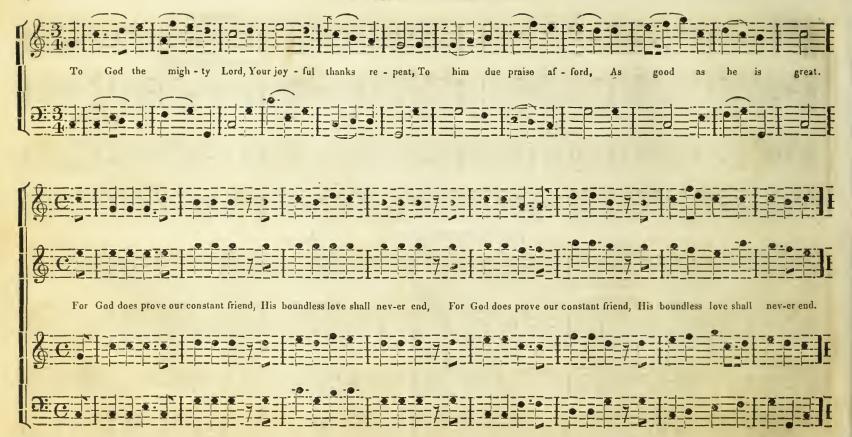


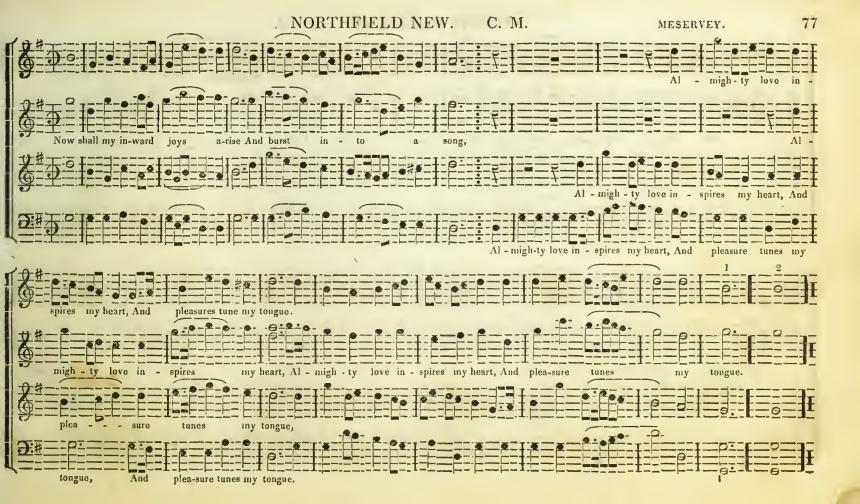


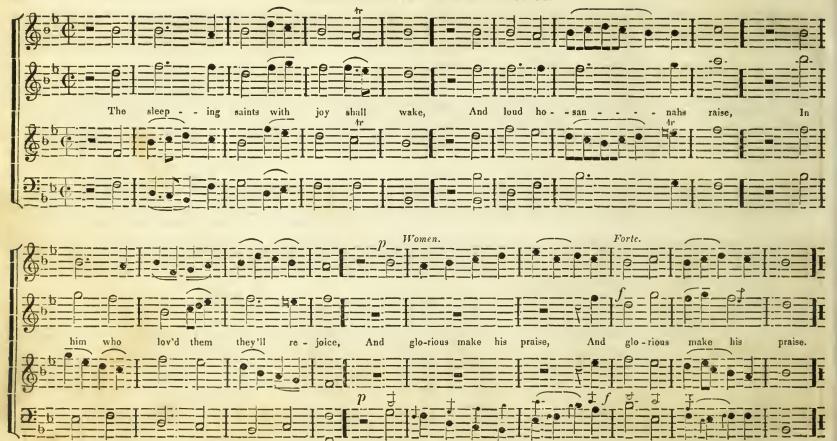










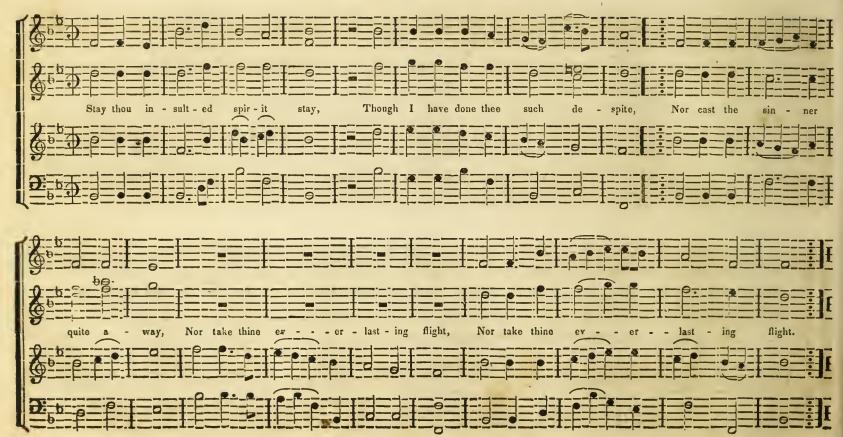


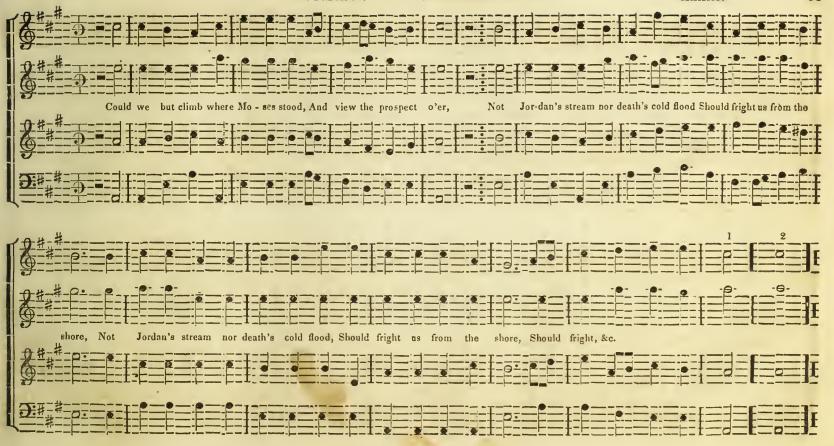
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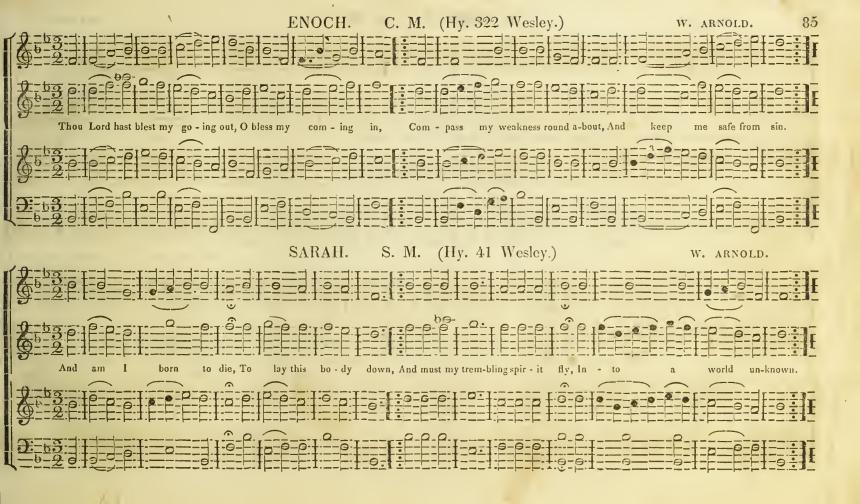


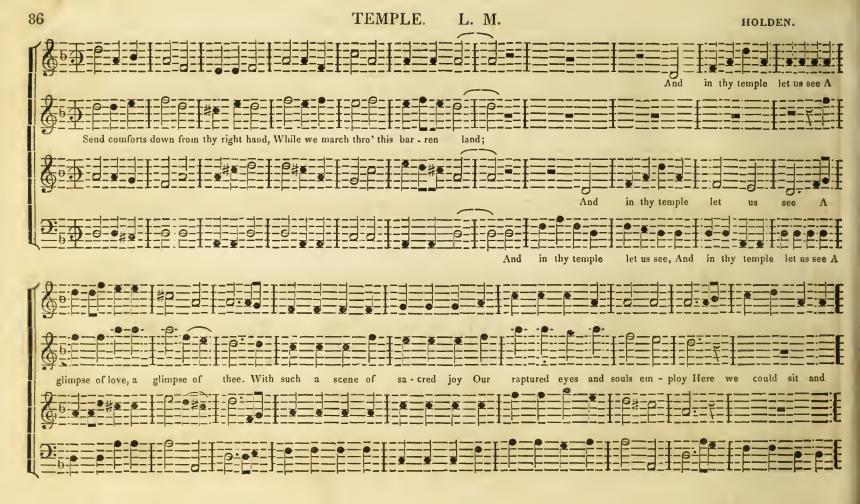


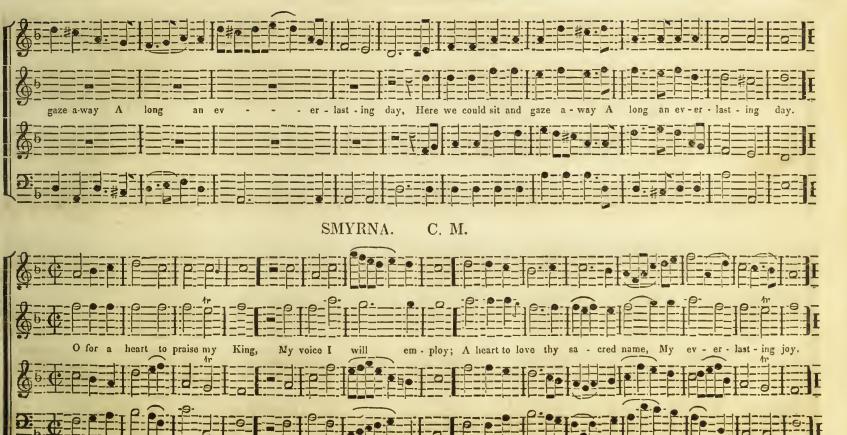




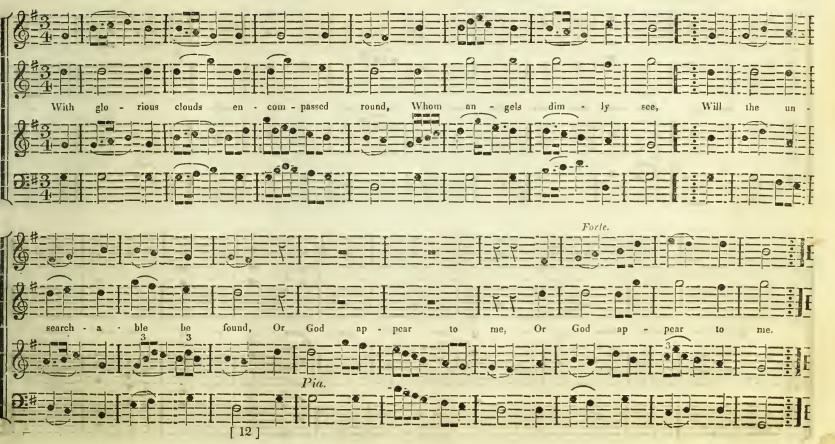


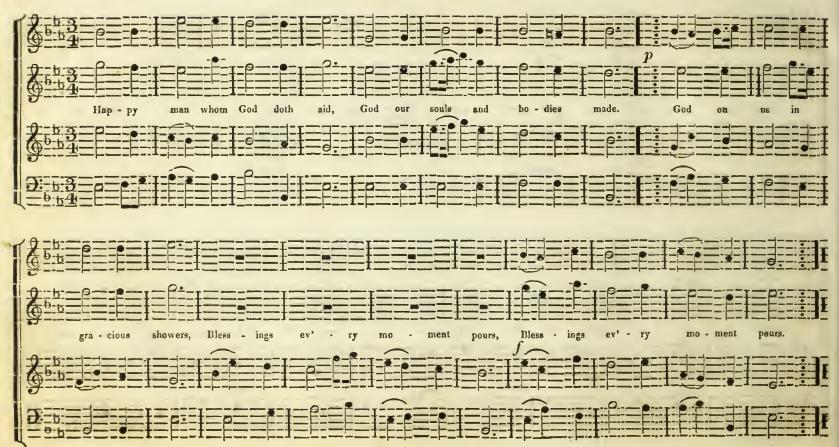


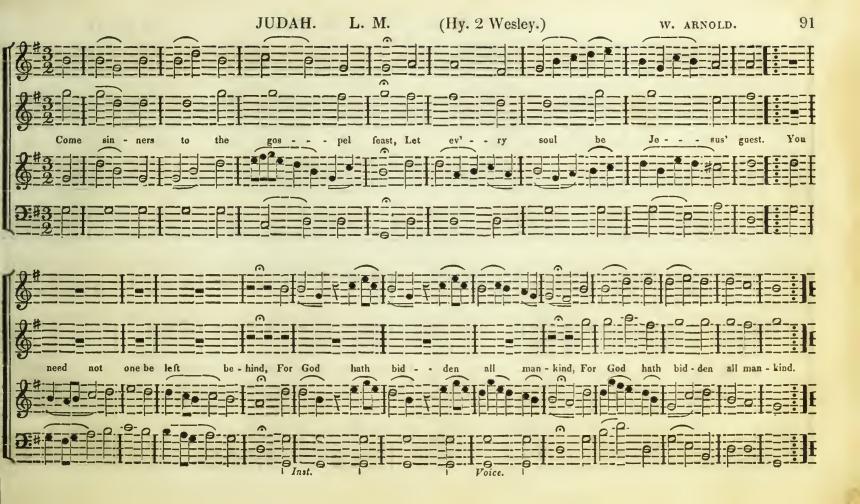




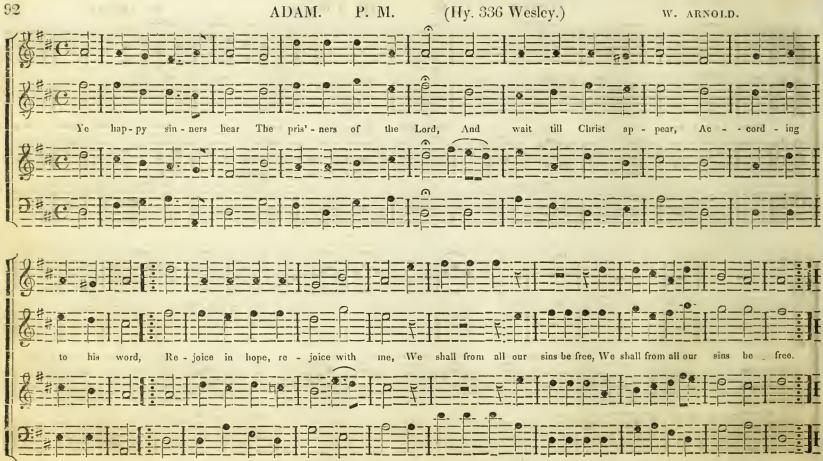






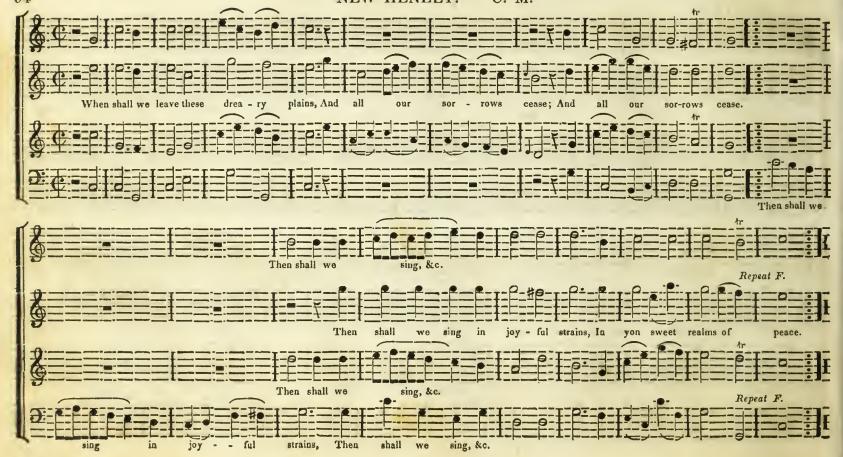










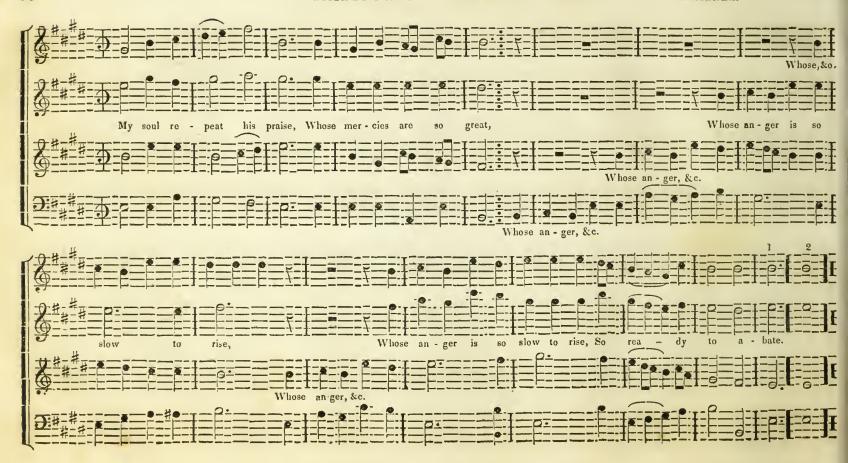


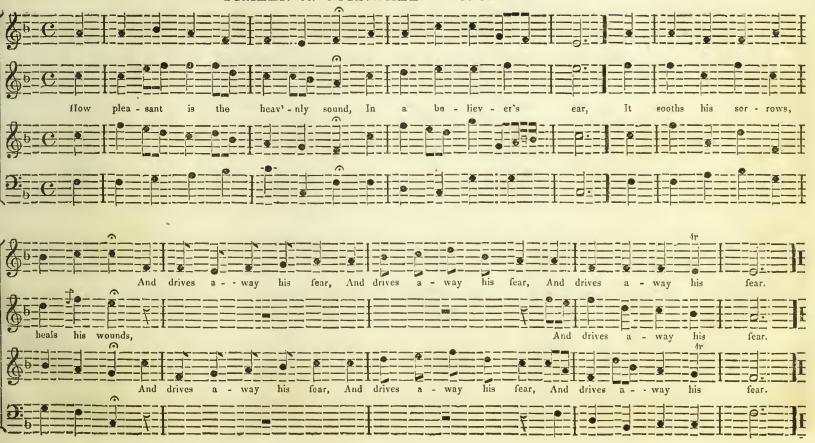


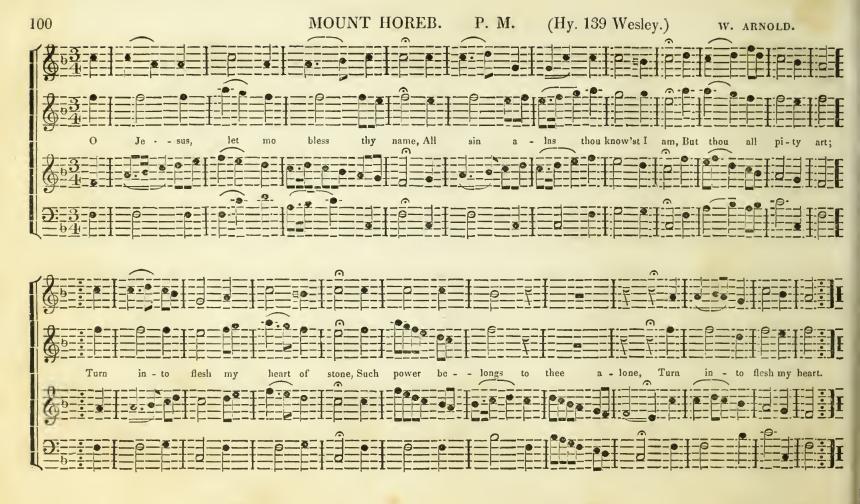
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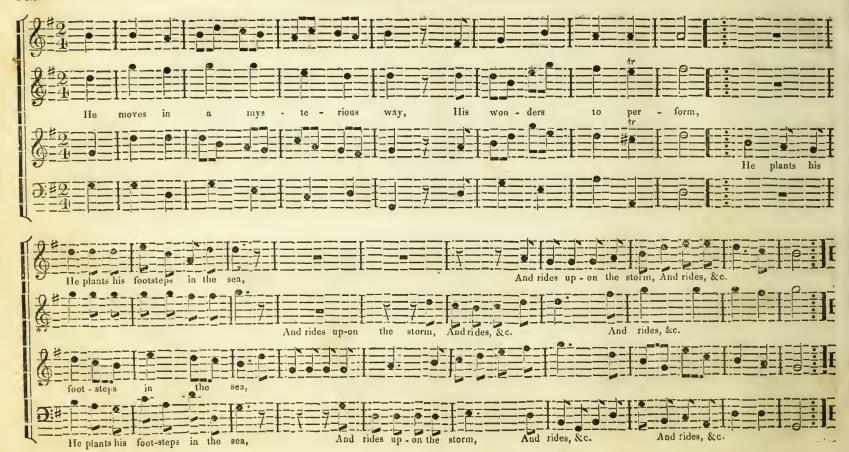


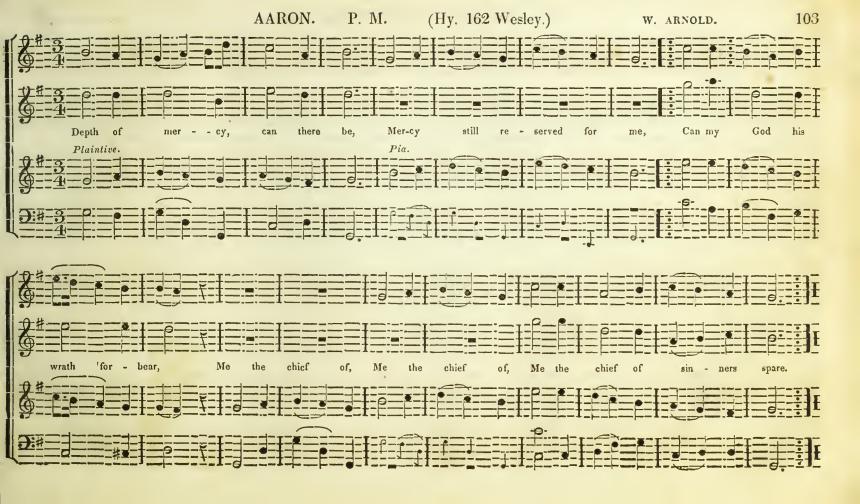


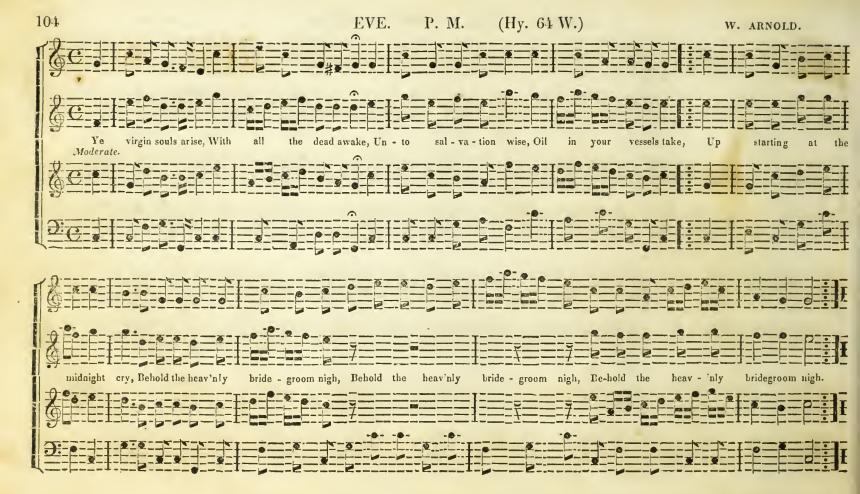




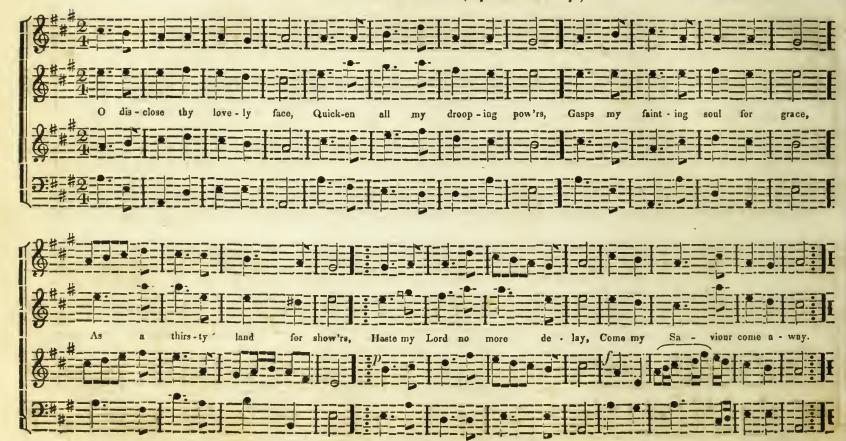




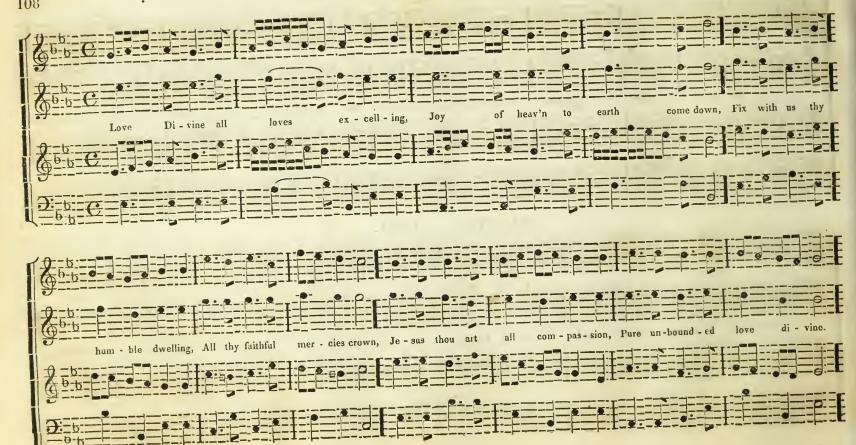




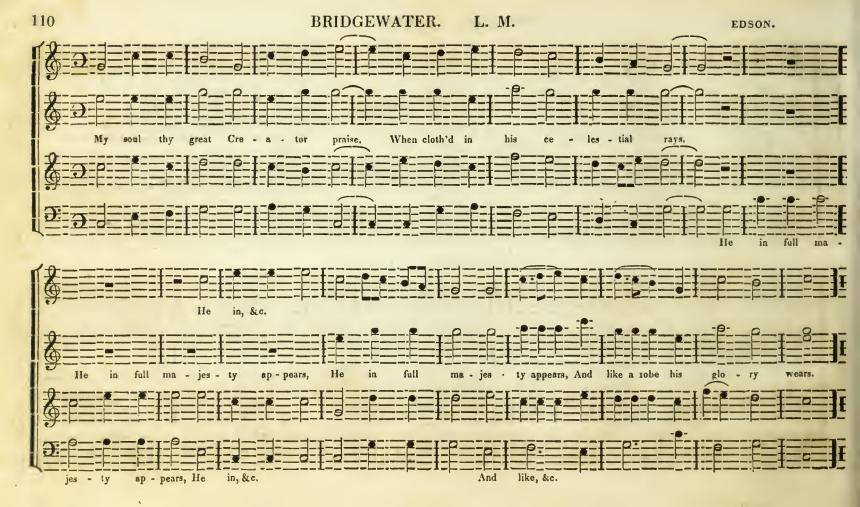




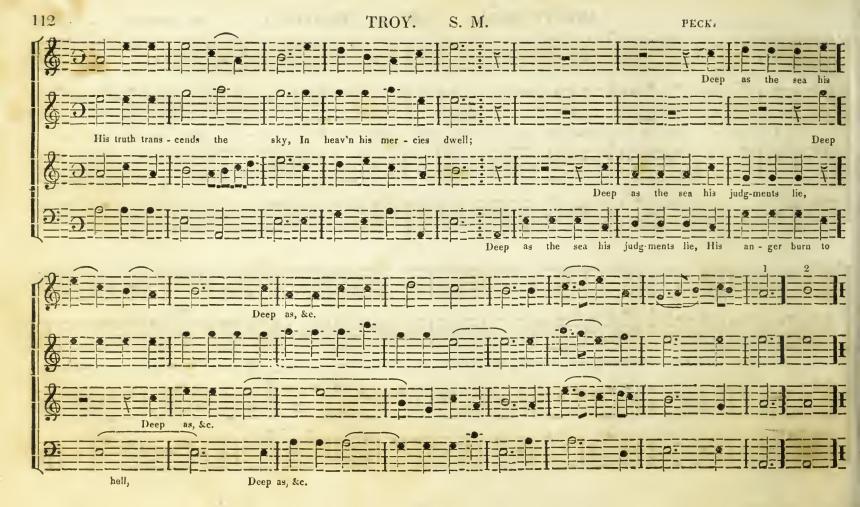




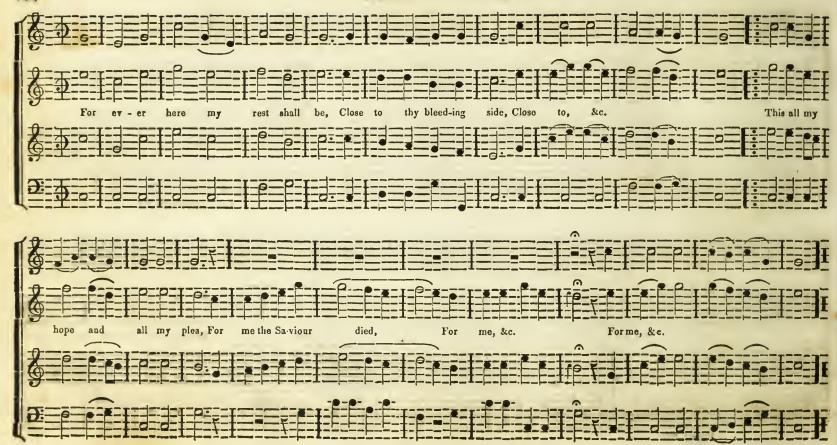




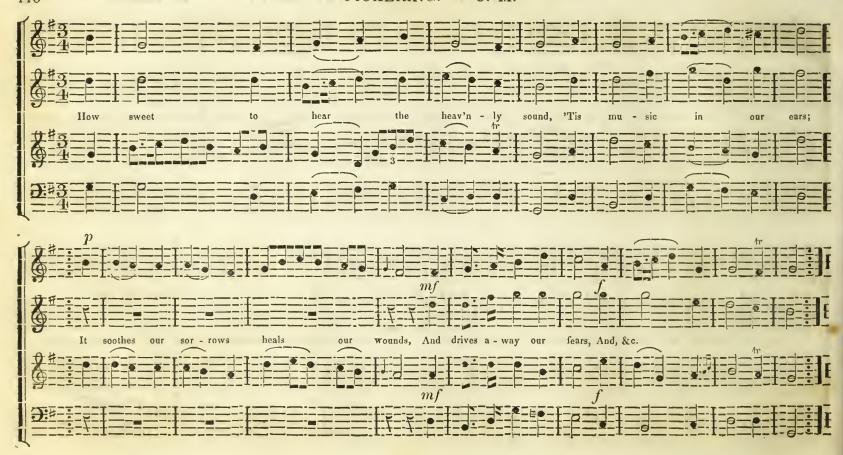




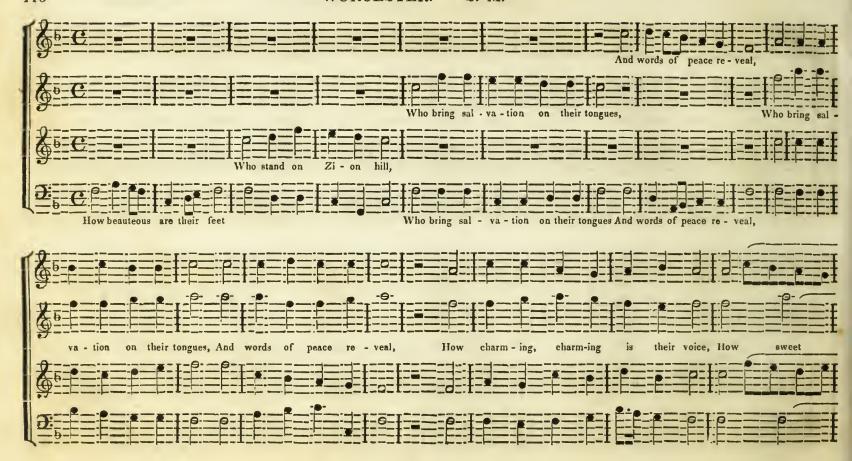


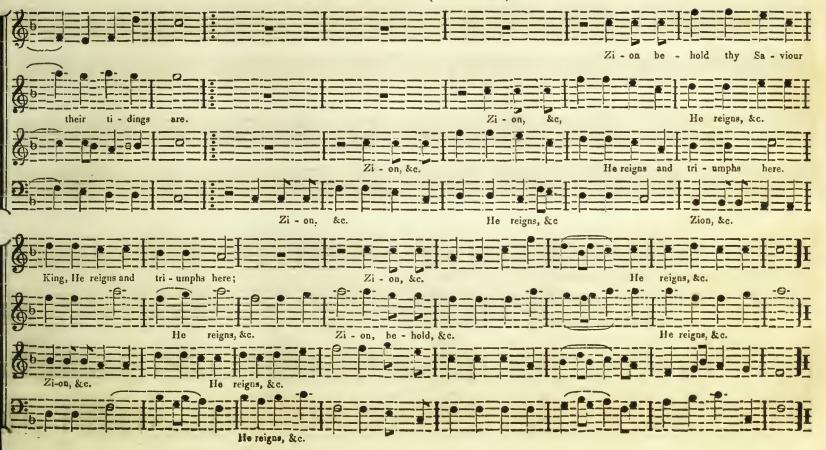


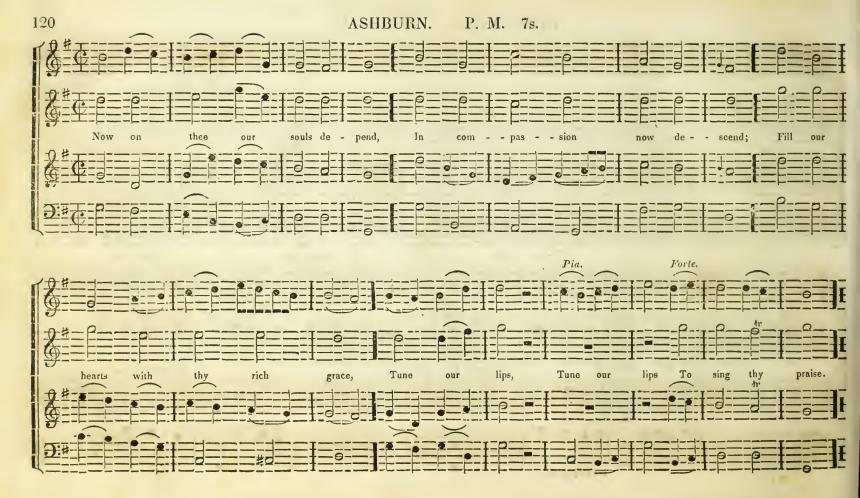


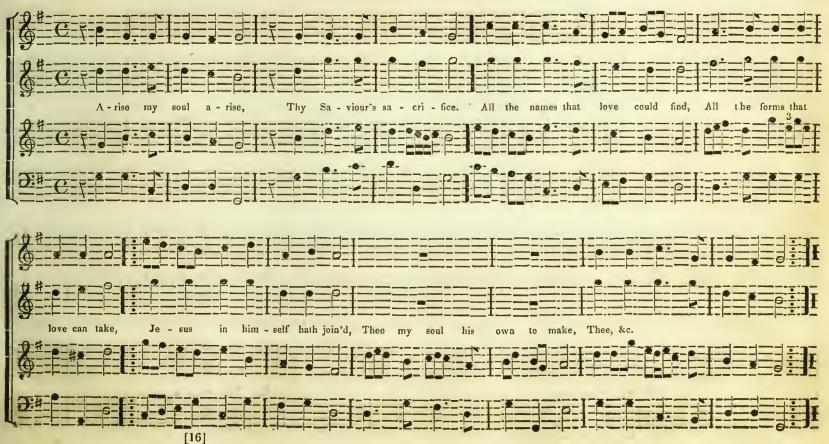


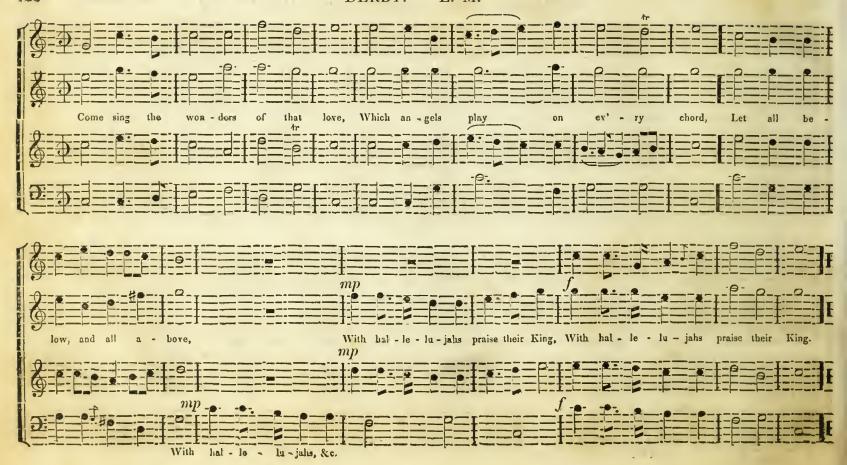


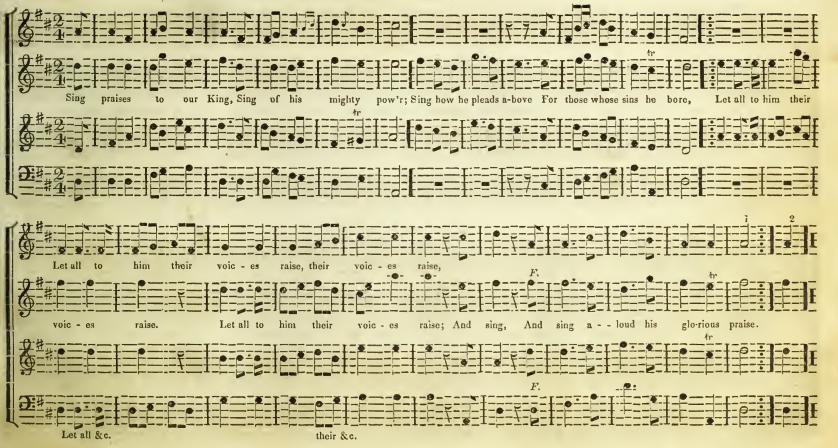


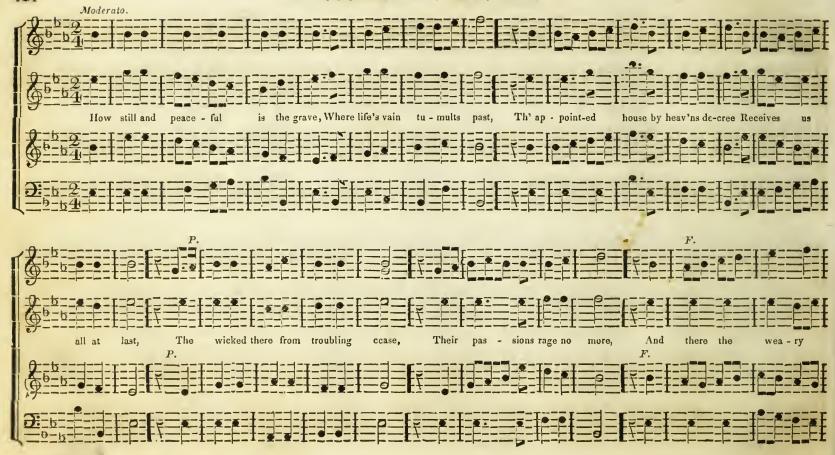




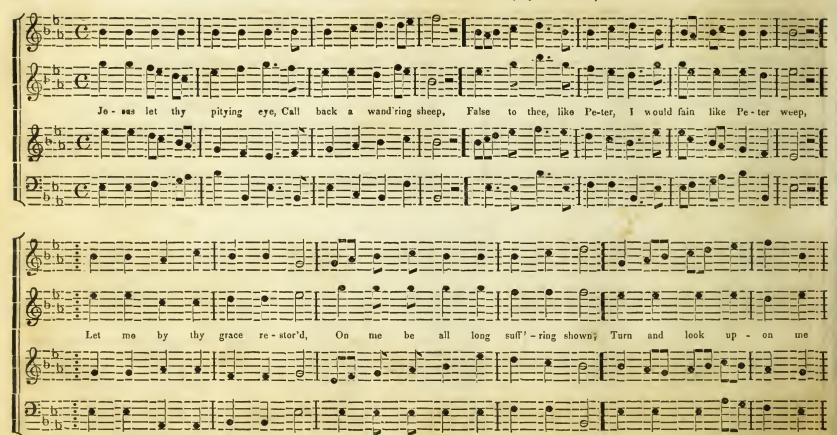




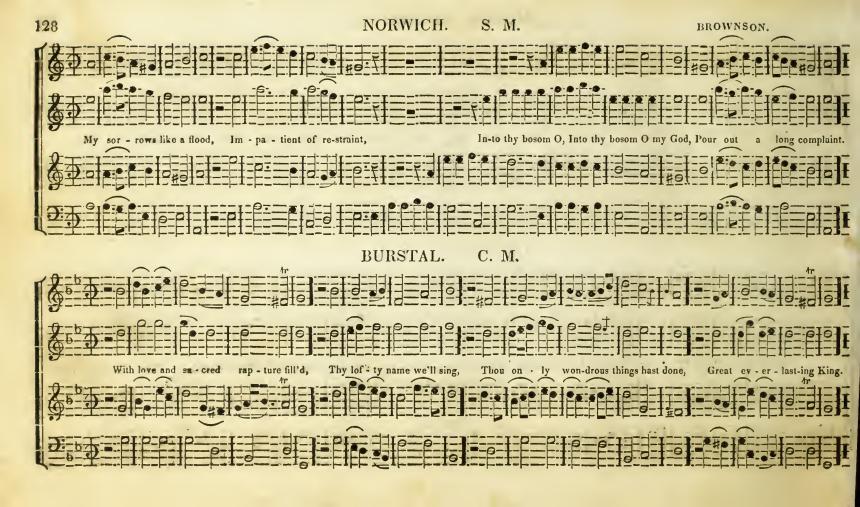


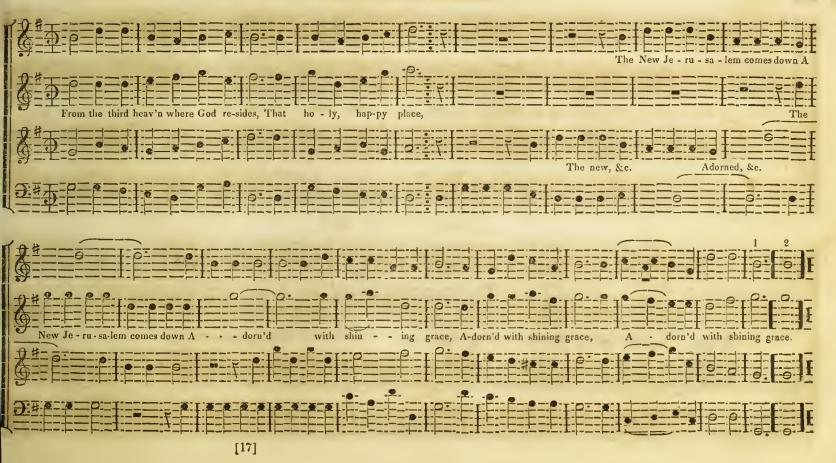


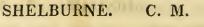


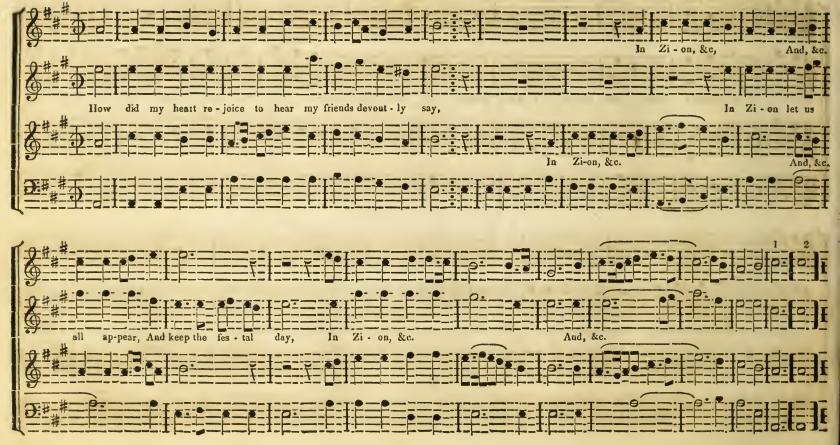


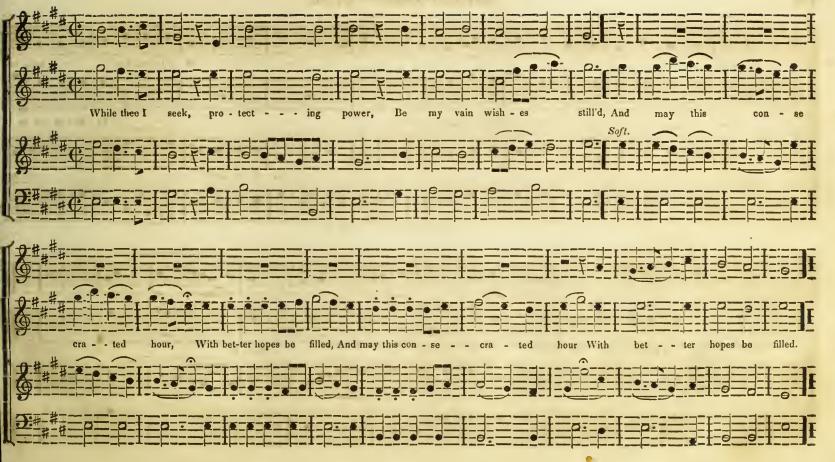








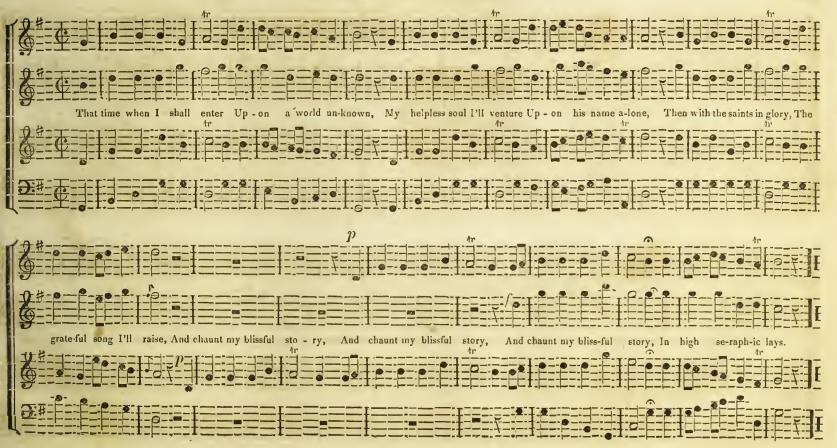






DUNBAR. S. M.

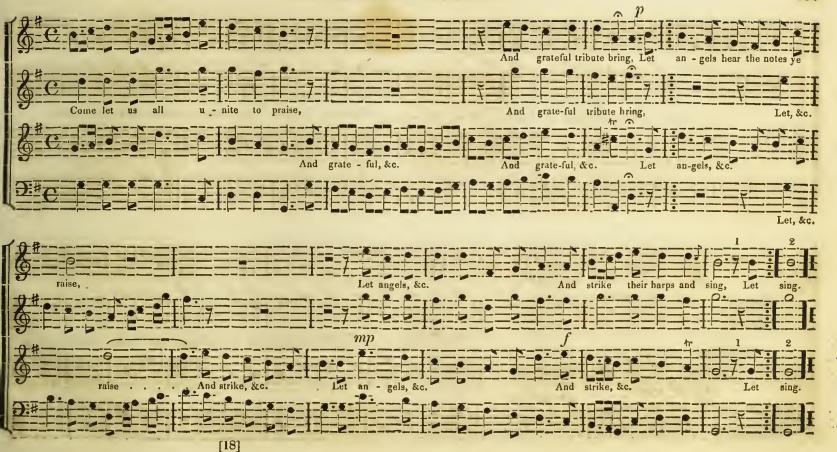






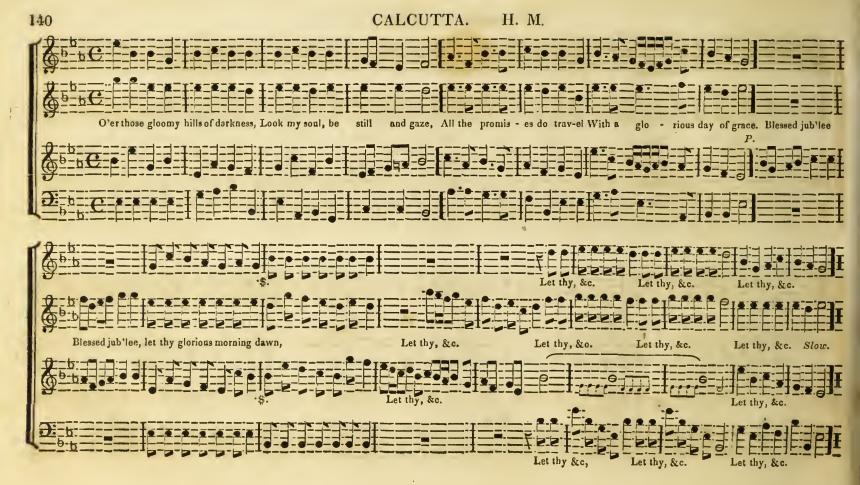


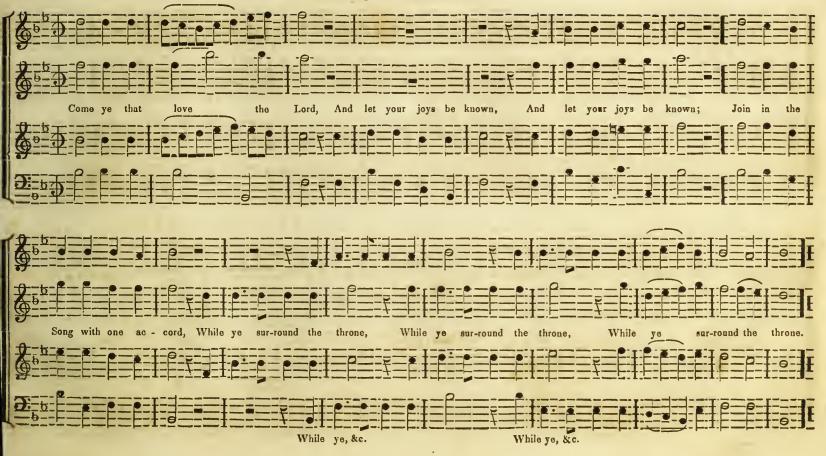


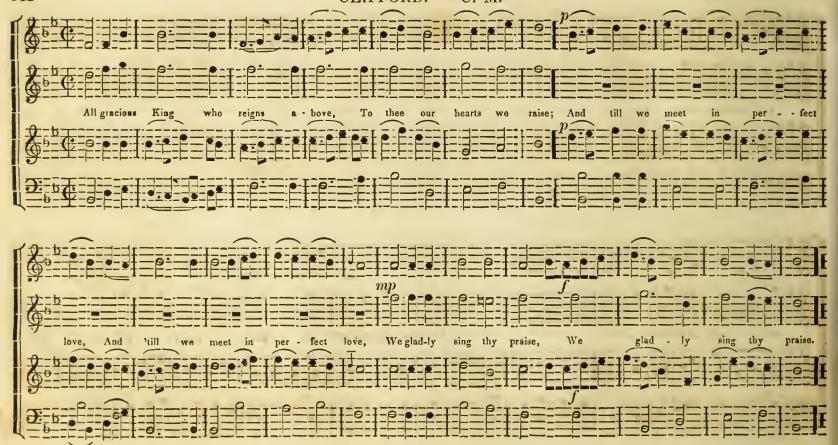


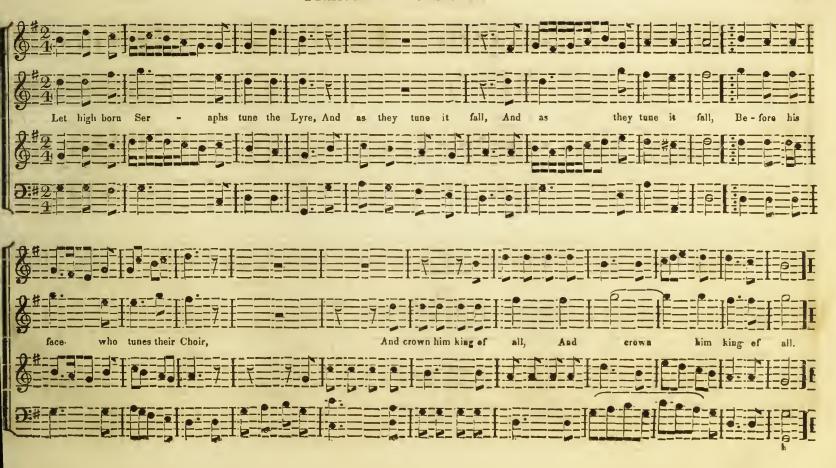


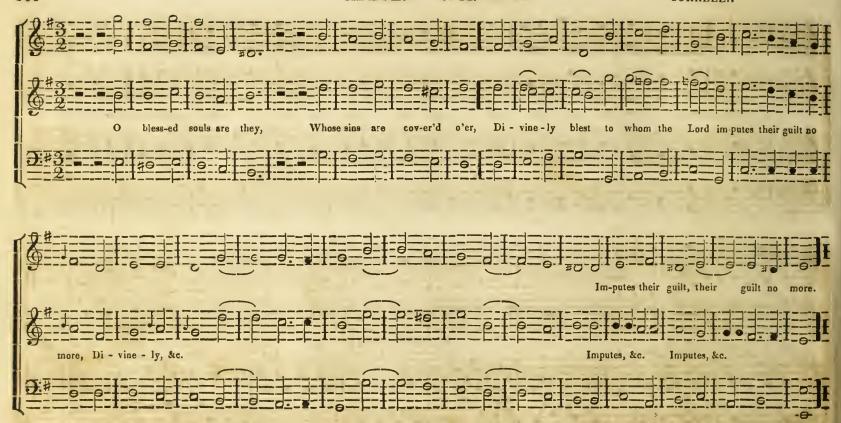


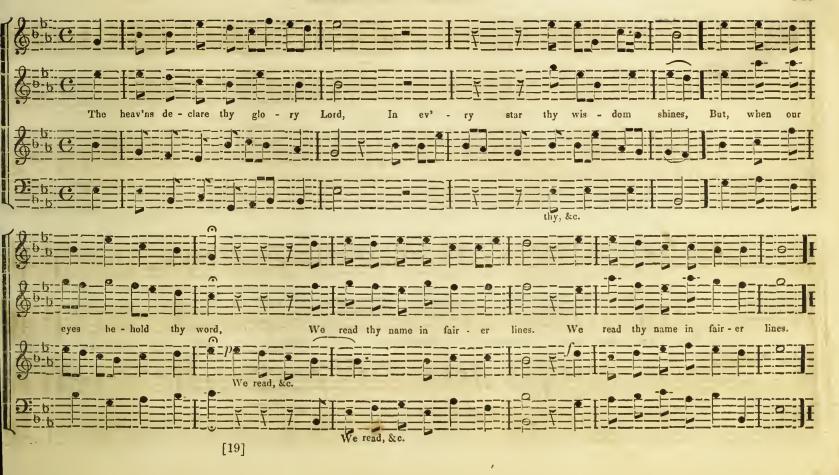


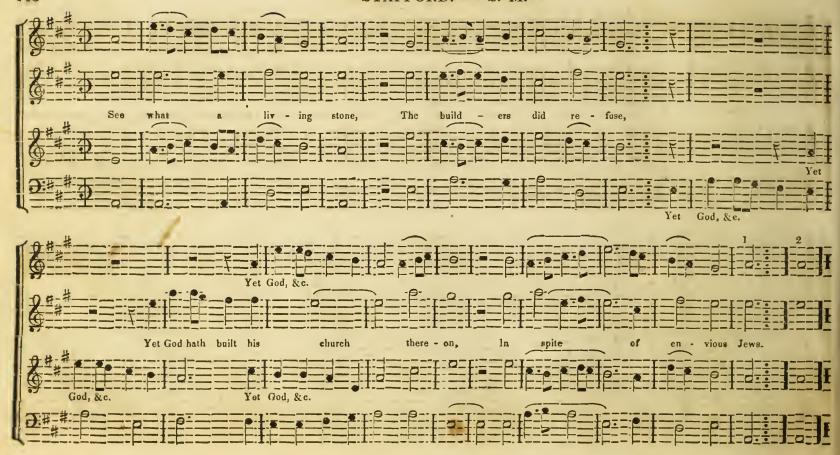




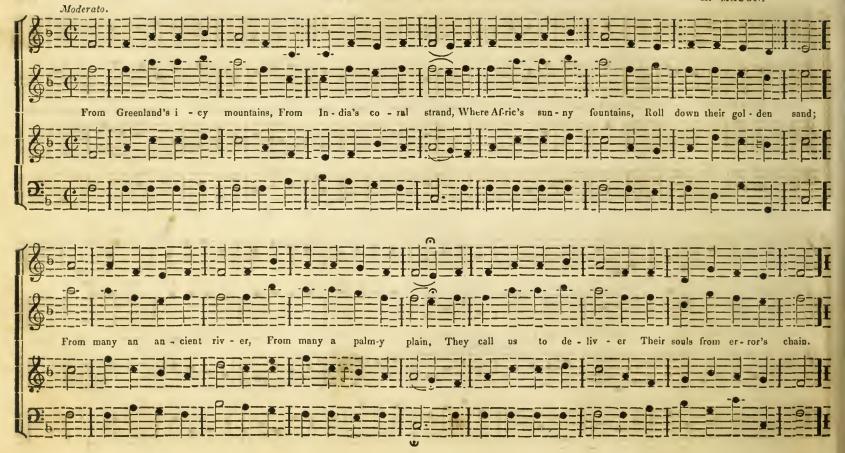


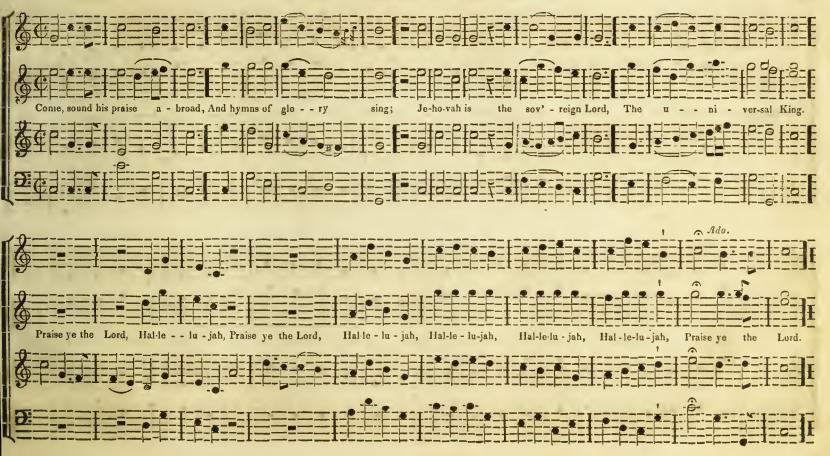




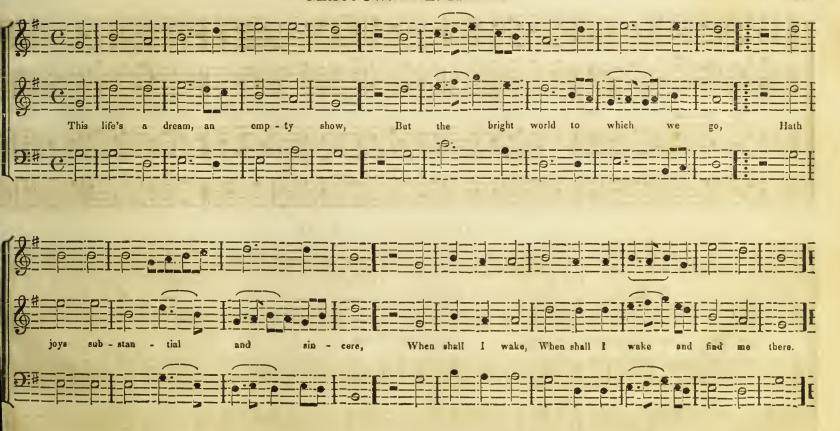
















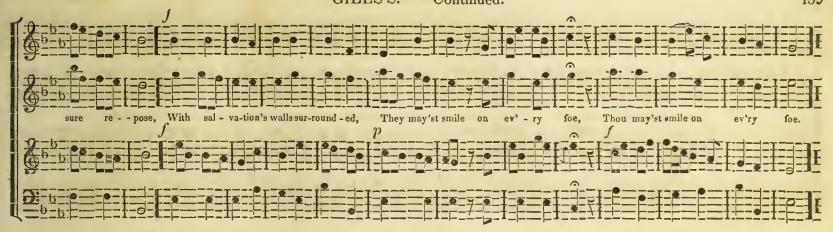




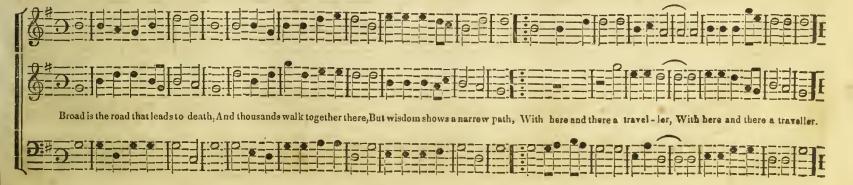




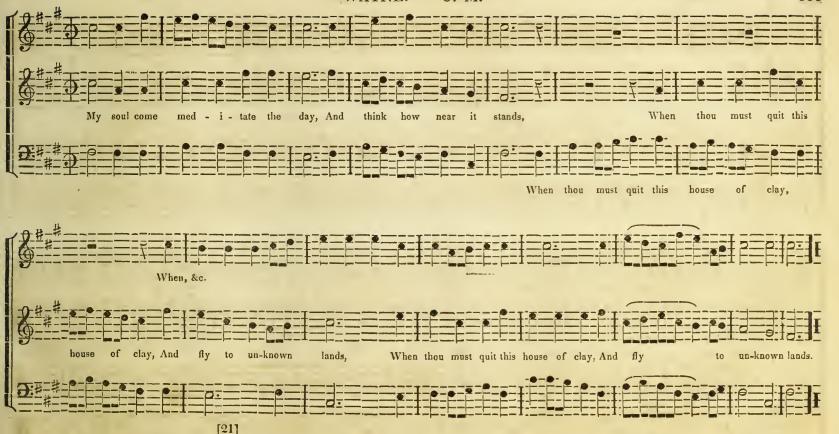




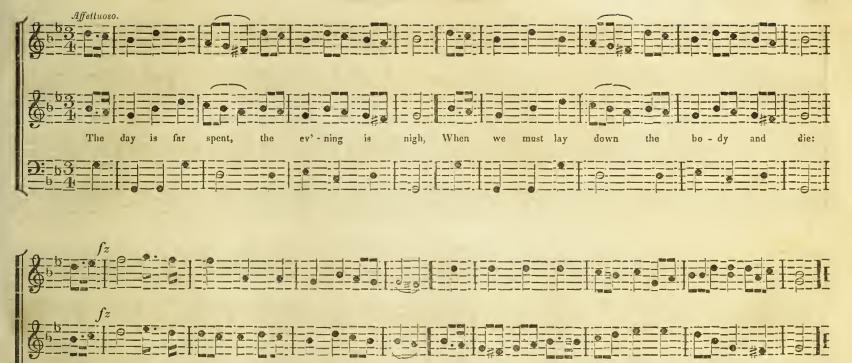
ZION. L. M.



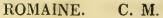








Great God? we sur - ren - der out dust to thy carc, But O! for the sum - mons our spir - its re - pare.



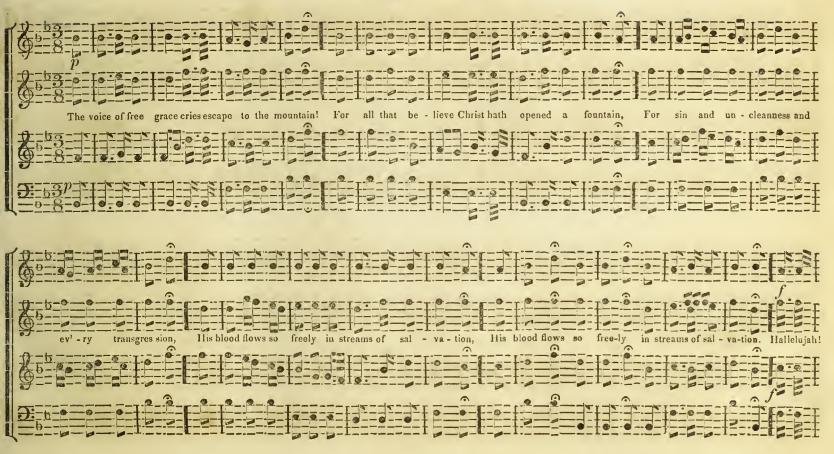




St. BRIDGET'S. C. M.







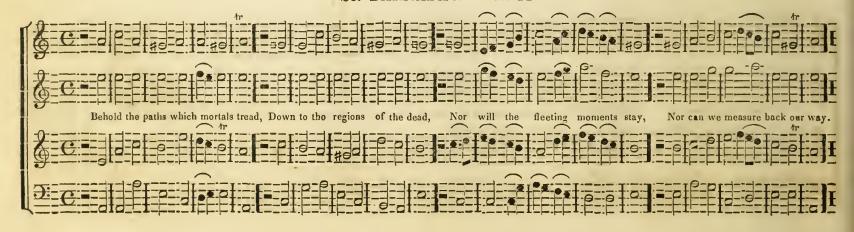


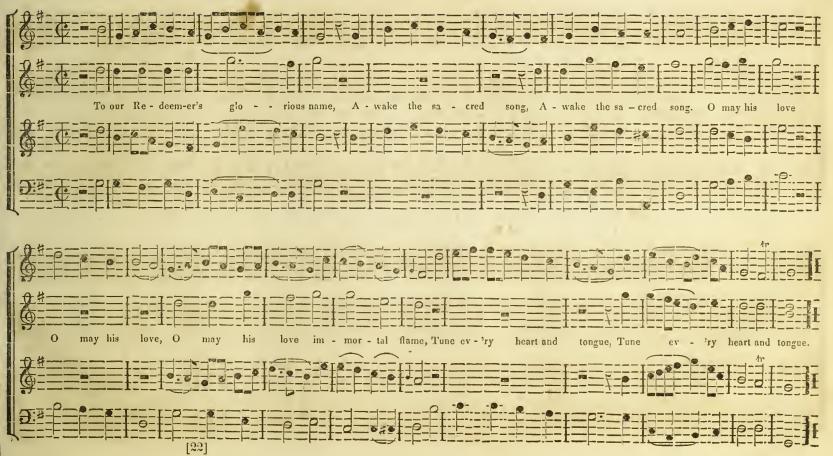
SCOTLAND.

Continued.

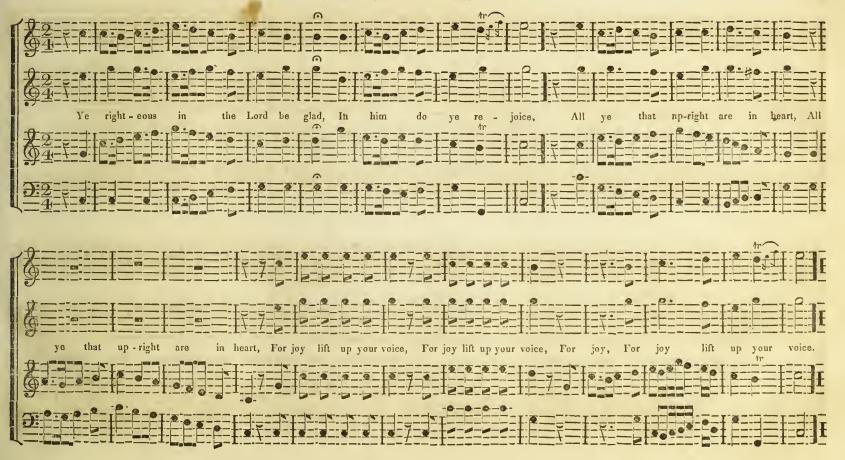


ST. BARNABAS.

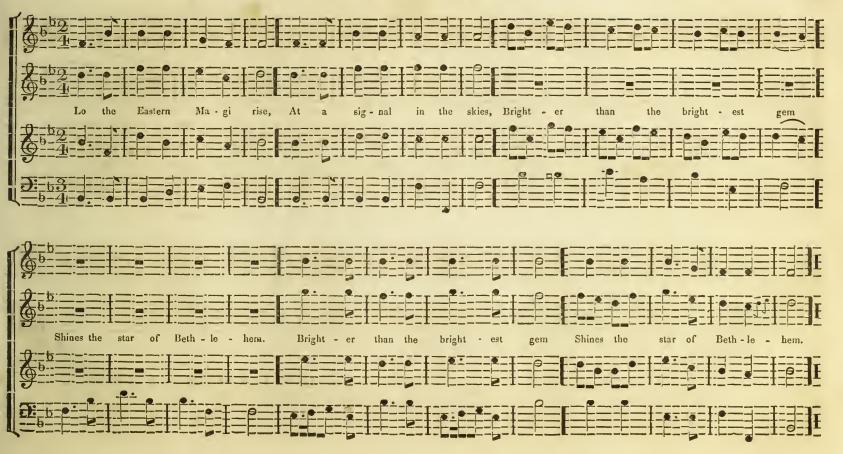






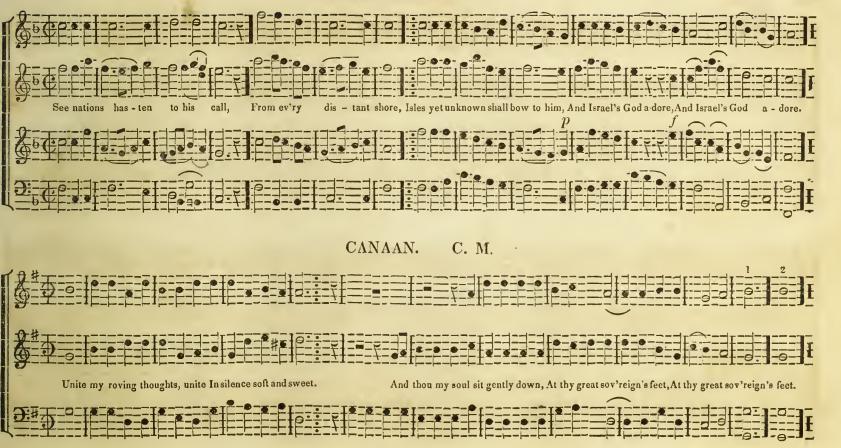








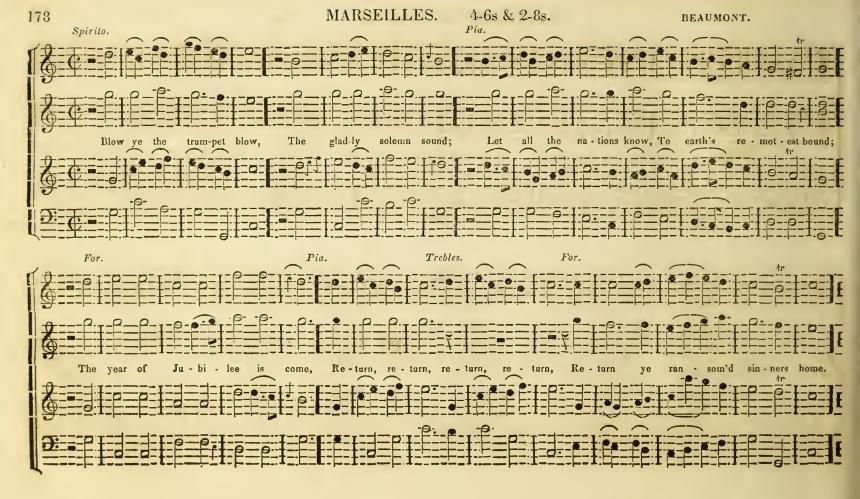




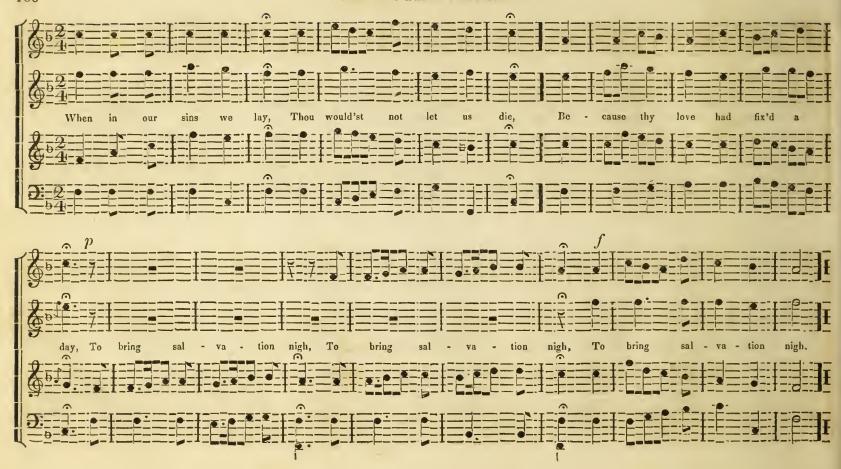




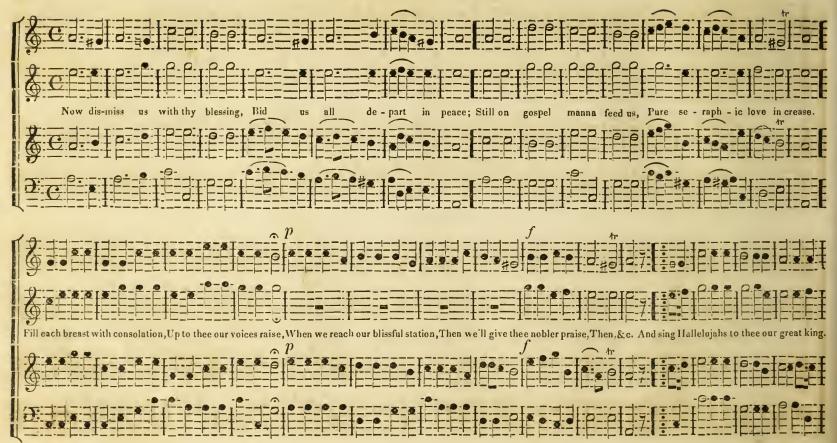


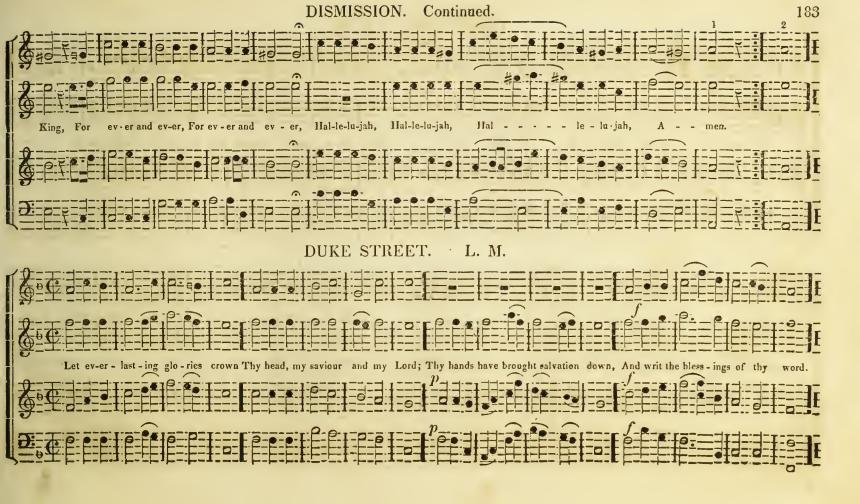


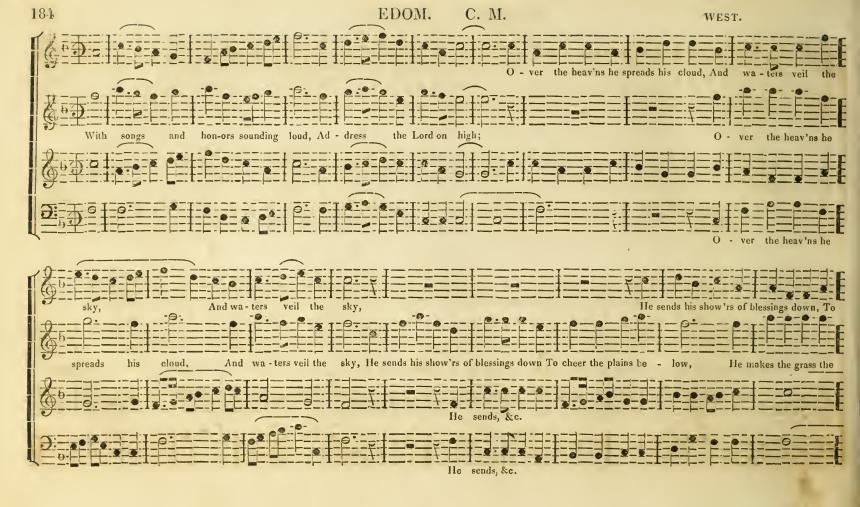


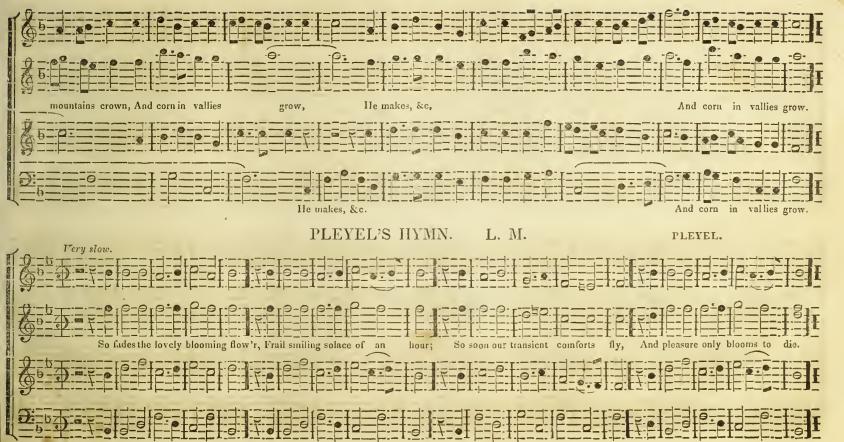












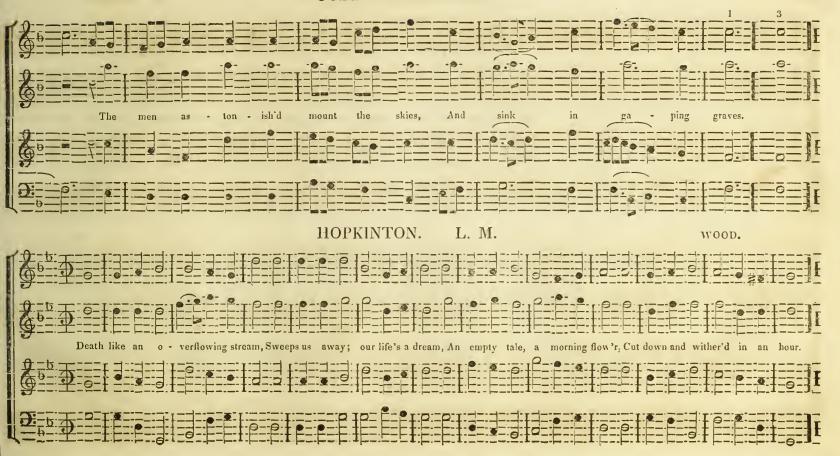








OCEAN. Continued.







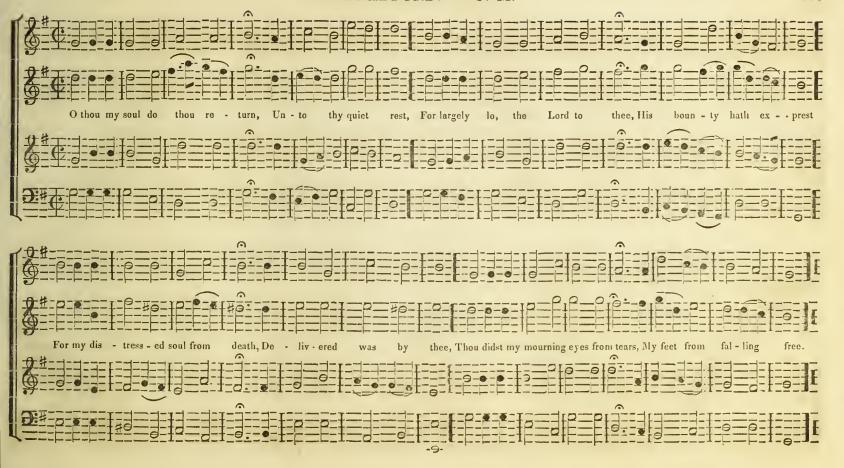
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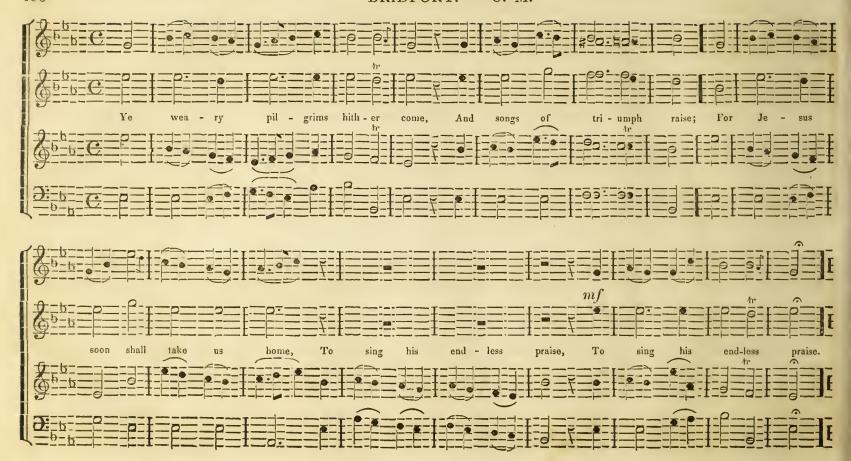


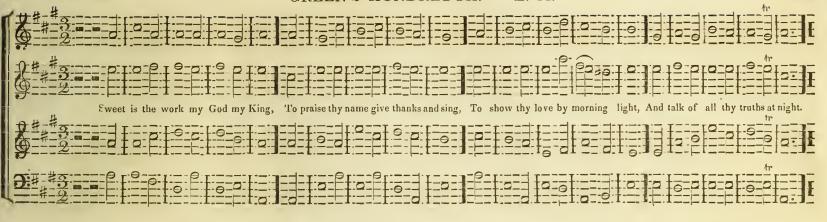






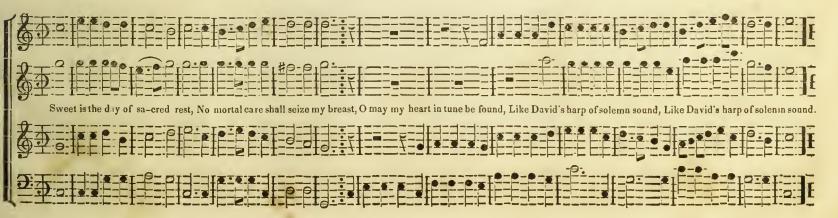


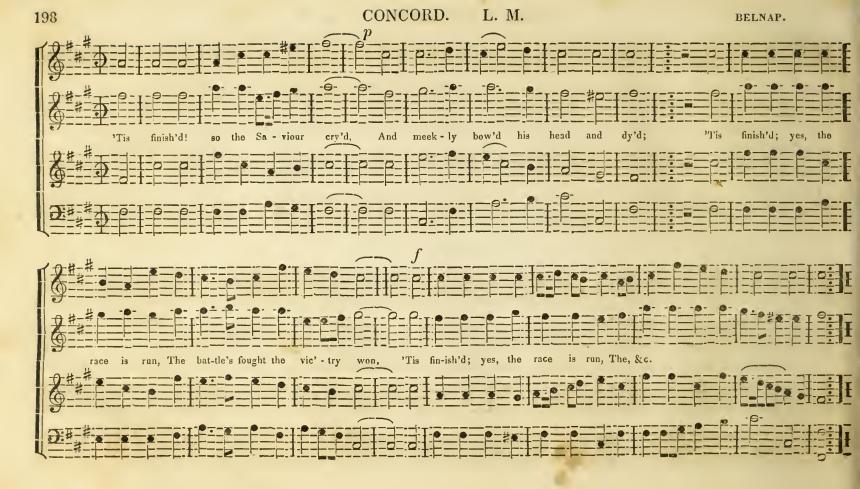




DEVOTION. L. M.

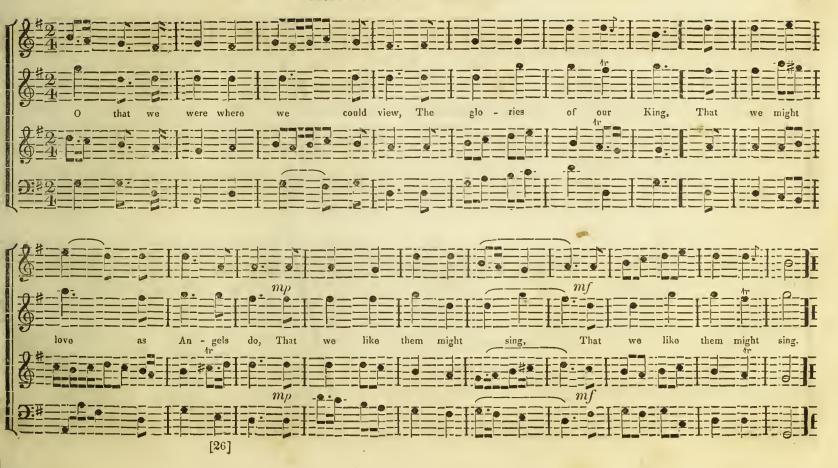
READ.







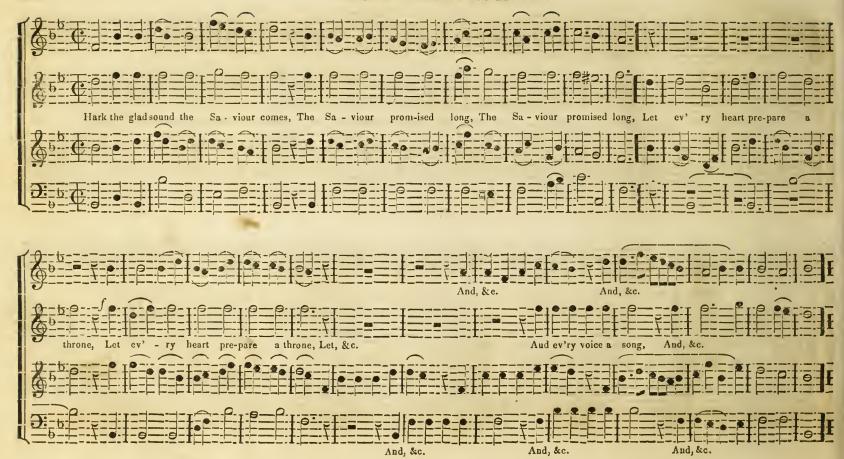






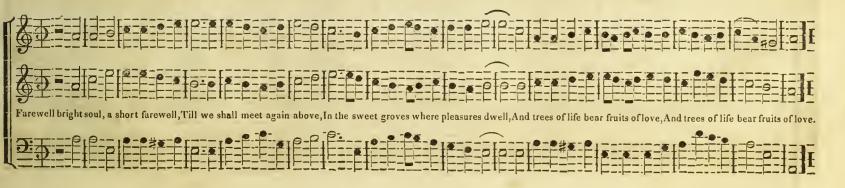




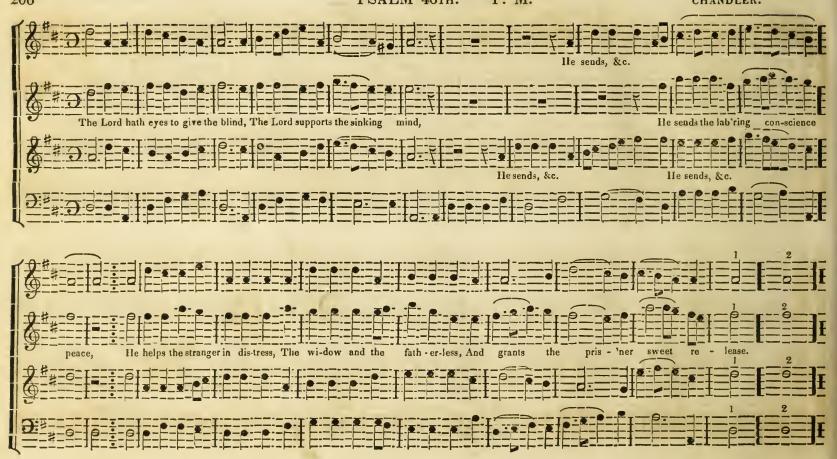


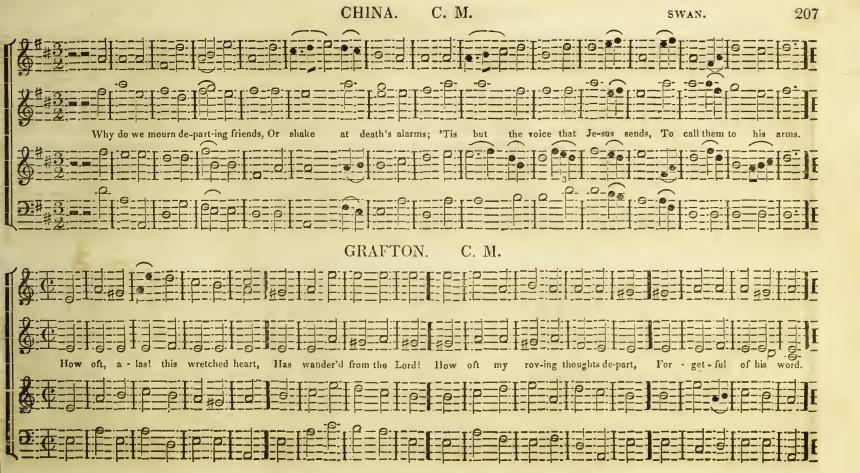


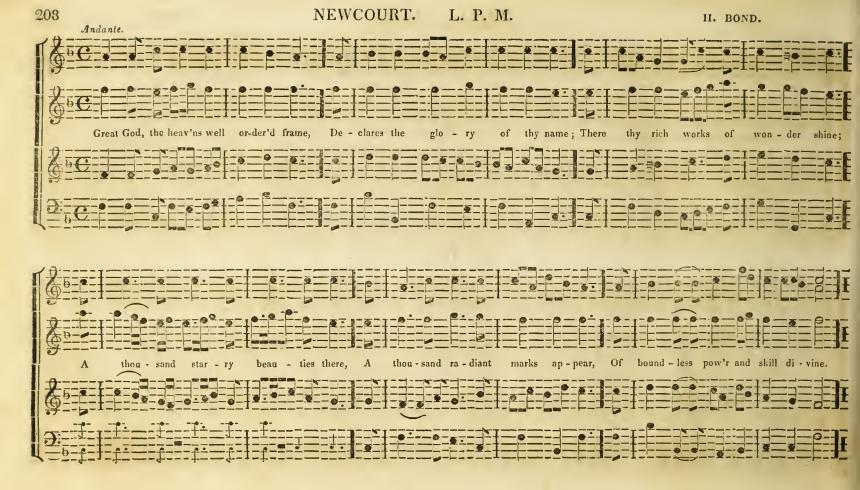
ACTON. L. M



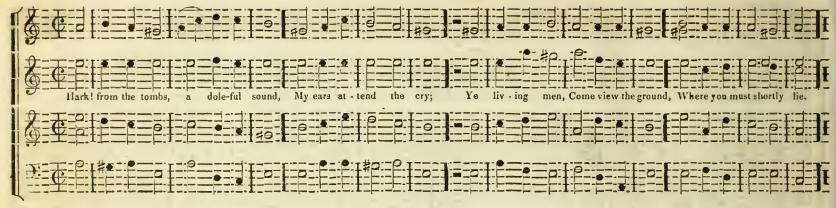






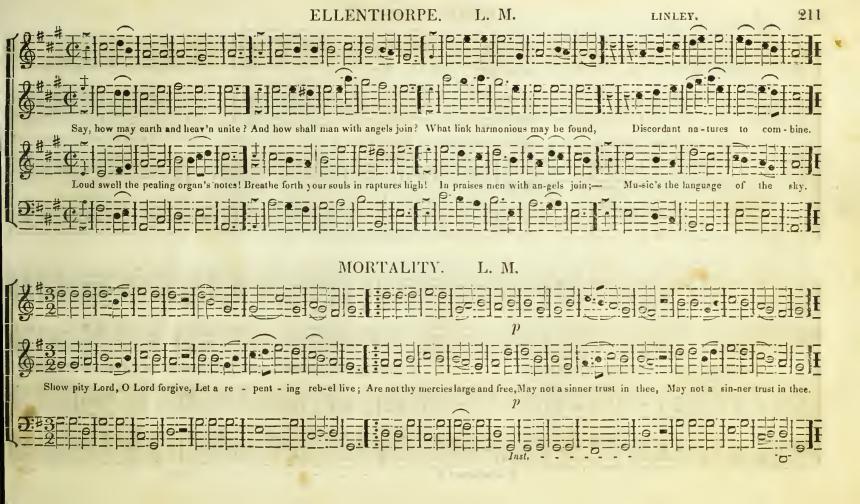


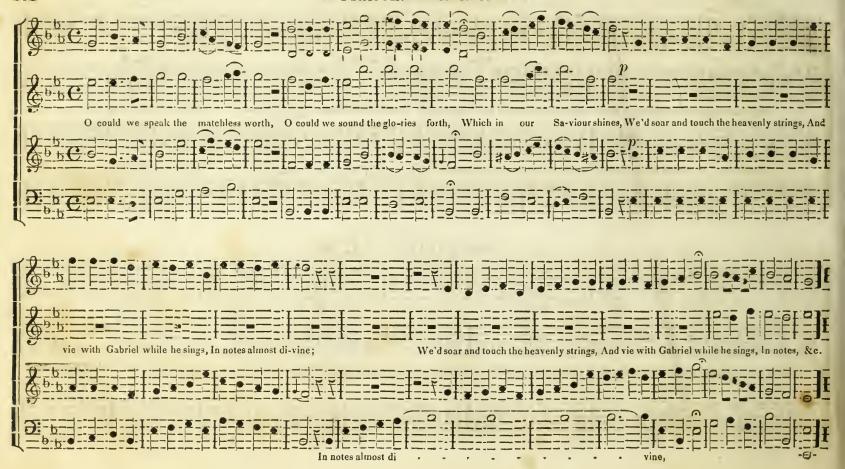


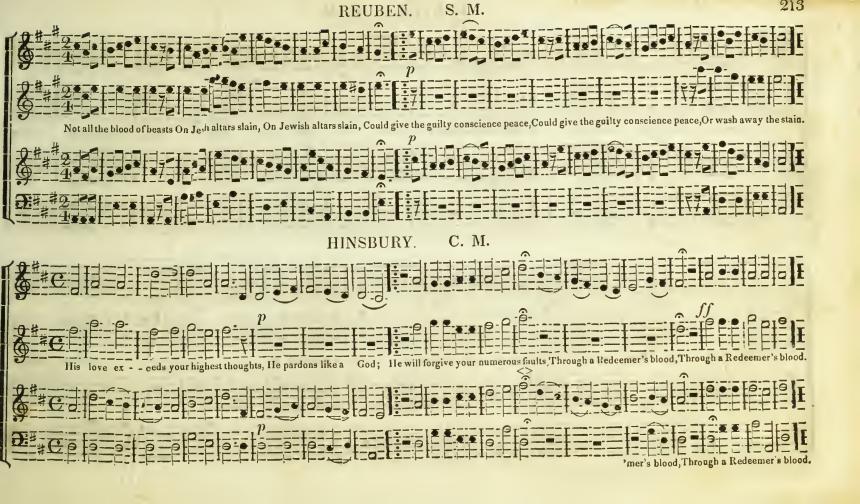


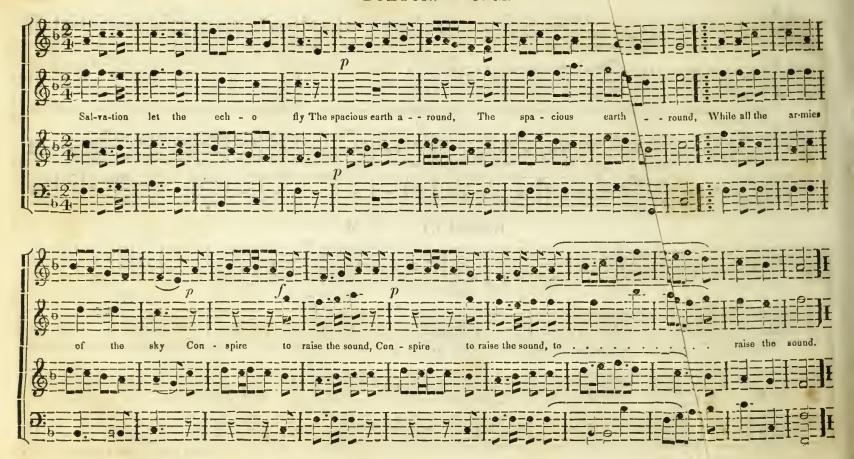
UXBRIDGE. L. M.







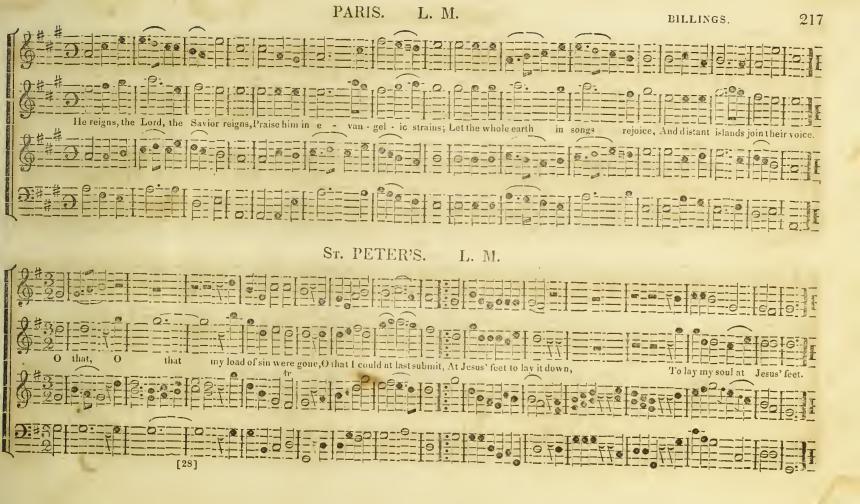












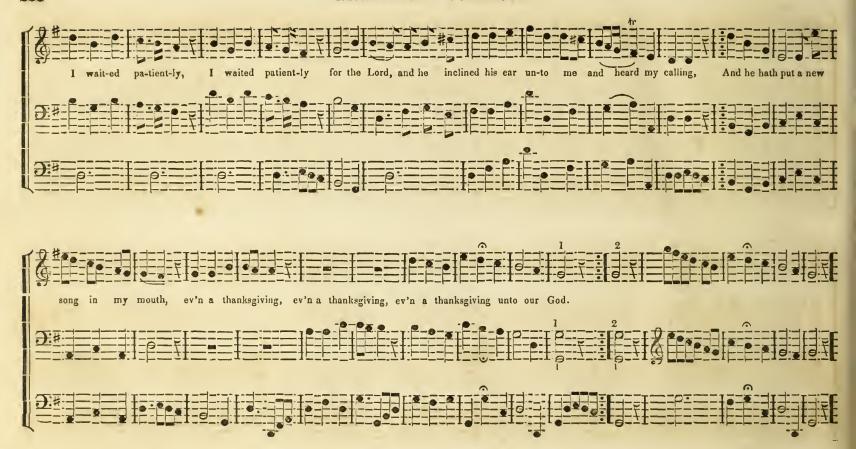


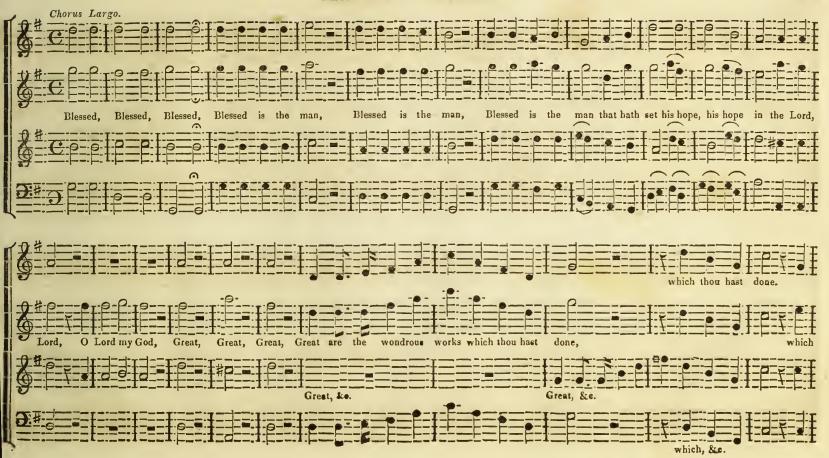
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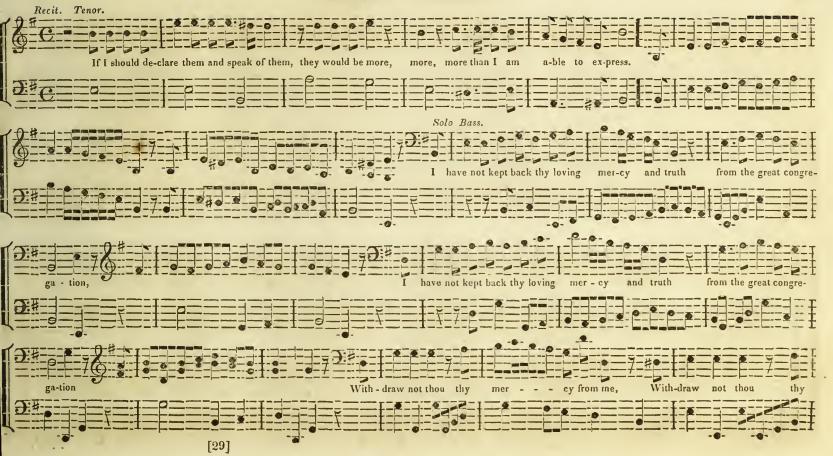


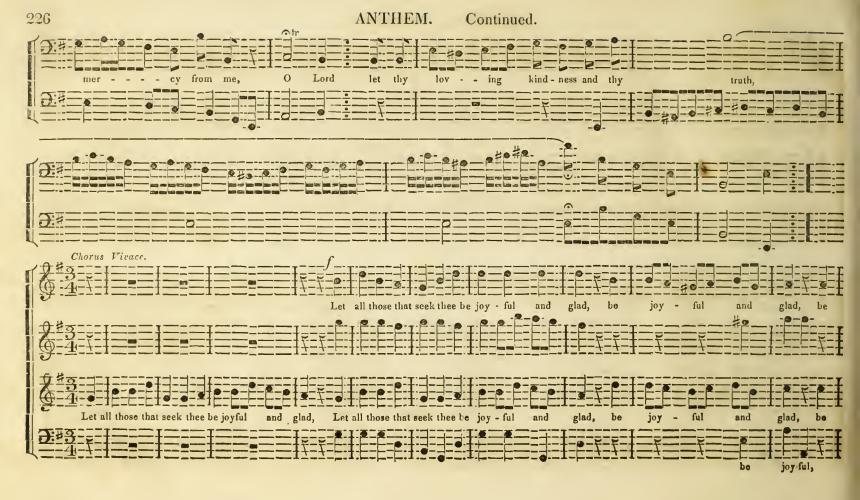


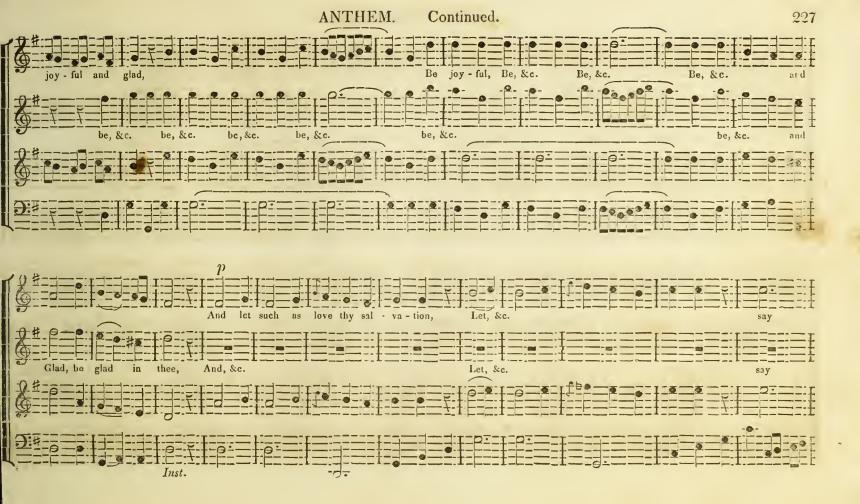


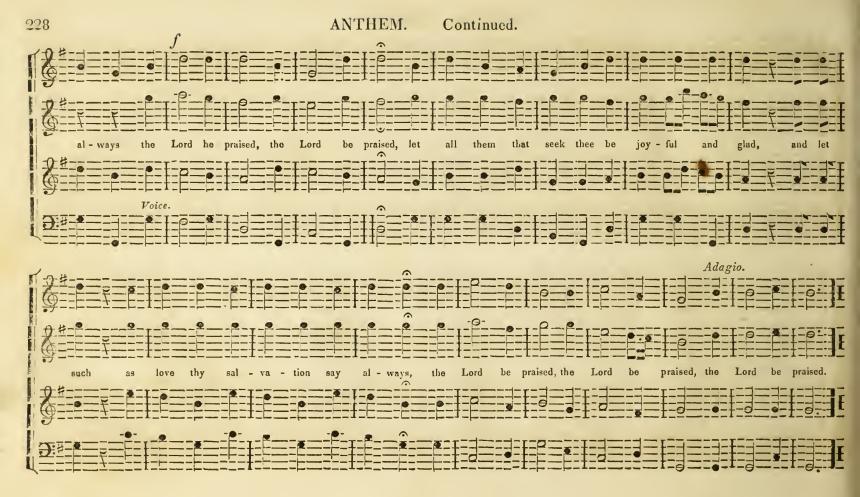






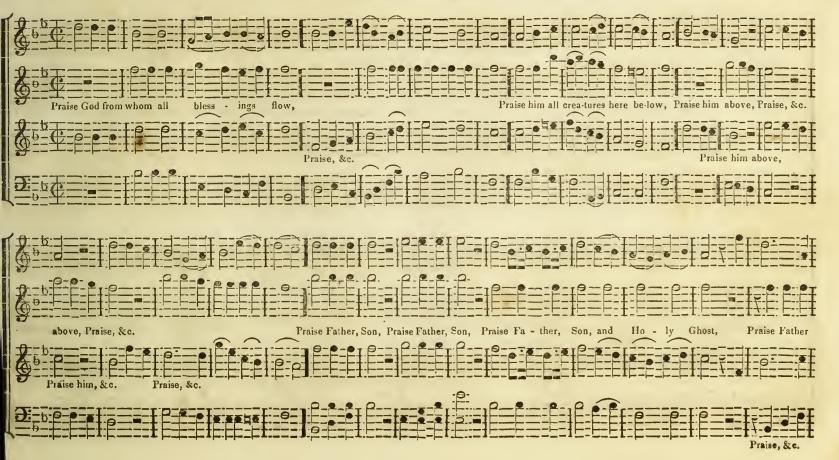






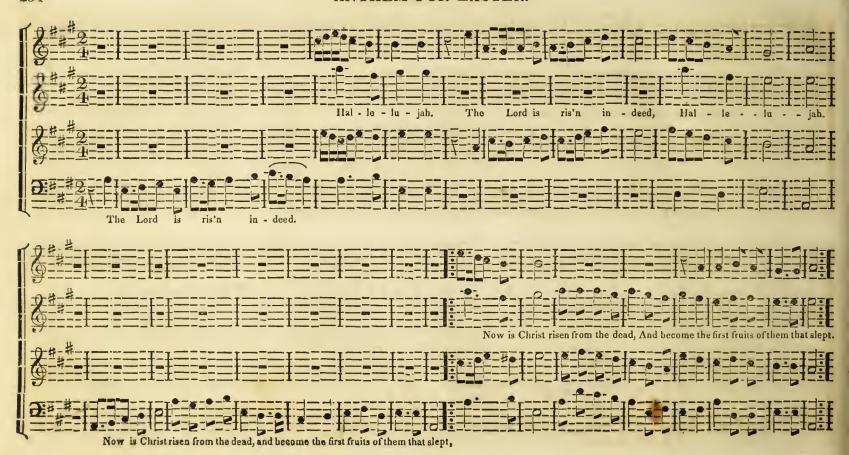






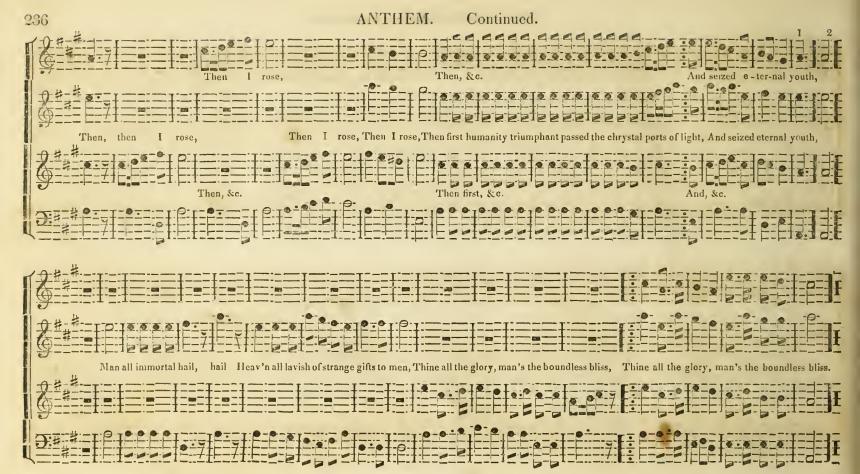






He roes, He roes,

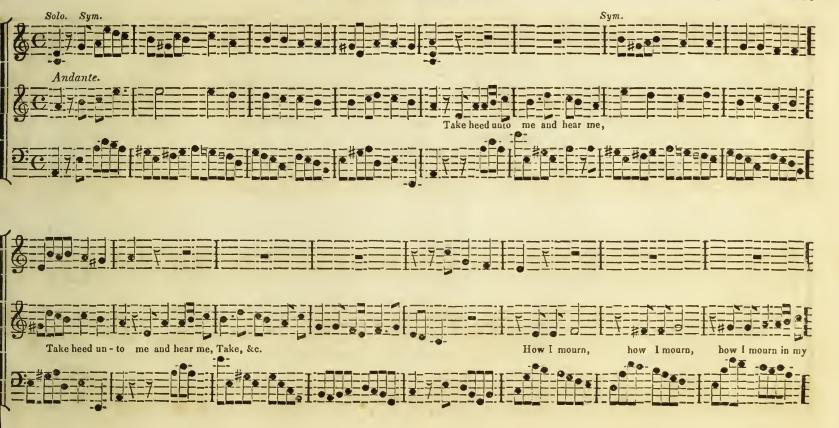
He rose, He rose, He burst,

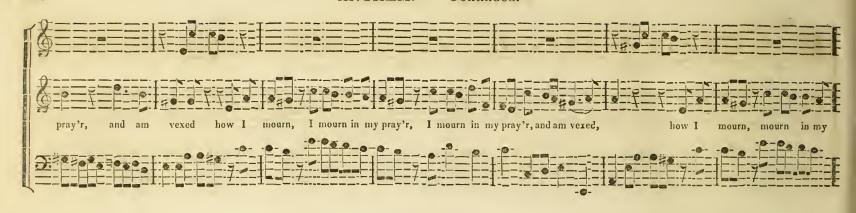


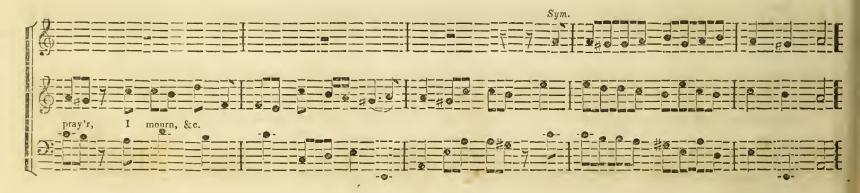
J. KENT.





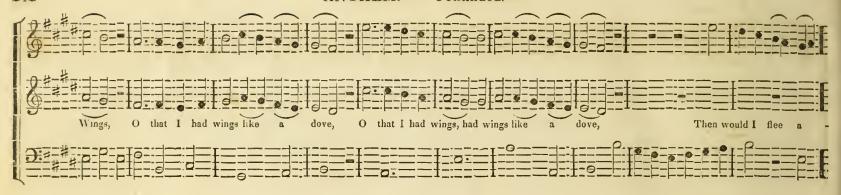






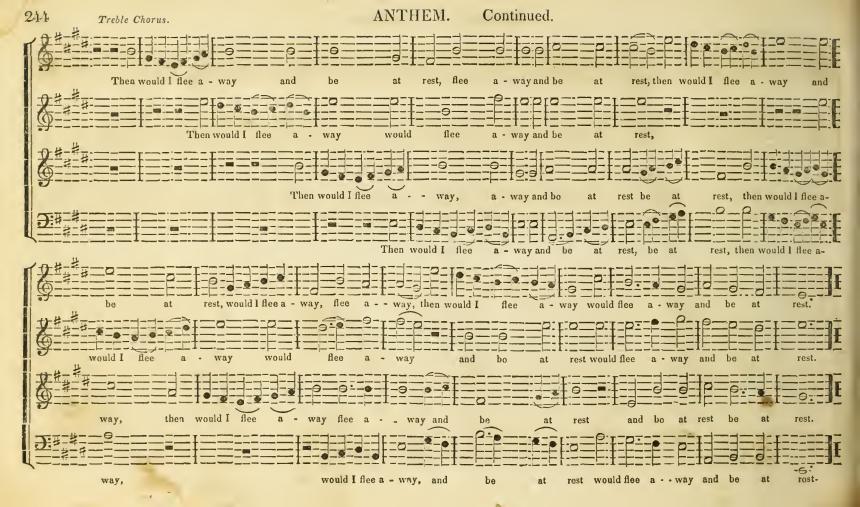














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